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NOTES
ON
CURIOUS AND UNCOMMON
BOOKS.





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BRING

Notes

Bio- Biblio- Kono- graphical and Critical,

ON

Curious and Uncommon Books.

BY

PISANUS FRAXI.

. Quis enim non vicus abundat
Tristibus obscenis? Juv., Sat. 2.



LONDON:
Privately Printed:
MDCCCLXXVII.

EPIGRAPHS.

"A nation's books are her vouchers. Her libraries are her muniments. Her wealth of gold and silver, whether invested in commerce, or bonds, or banks is always working for her; but her stores of golden thoughts, inventions, discoveries, and intellectual treasures, invested mainly in print and manuscript, are too often stored somewhere in limbo unregistered, where, though sleek and well preserved, they rather slumber than fructify. The half of them are not recorded, and the resting places of many are not known."

H. STEVENS. *Bibliotheca Geographica*, p. 1.

"La littérature actuelle est, a-t-on dit, une grand dame qui a ses jours de carnaval, et dont elle use jusqu'à oublier entièrement la dignité de sa mission : le bon goût et les saines lettres ne sont que trop souvent sacrifiés à ses écarts."

QUÉRARD. *Les Supercheries Littéraires Dévoilées*, 1865, p. xv.

"Fontenelle disait : 'Il n'est point de chagrin qui tienne contre une heure de lecture.' Or, de toutes les lectures, la plus entraînante est celle des ouvrages érotiques, surtout lorsqu'ils sont accompagnés de figures expressives."

RESTIF DE LA BRETONNE. *L'Anti-Justine*, Introduction.

"*Climène*.—Il a une obscénité qui n'est pas supportable.

Élise.—Comment dites-vous ce mot-là, madame?

Climène.—Obscénité, madame.

Élise.—Ah ! mon dieu, obscénité. Je ne sais ce que ce mot veut dire ; mais je le trouve le plus joli du monde."

MOLIÈRE. *La Critique de l'École des Femmes*, Scène III.







PREFACE.

Far from deprecating criticism, or spurning the opinion of friends, I court, on the contrary, their judgment, and solicit their corrections. My objects are—truth, the extension of bibliographical studies, and the accurate description of the works noticed in the following pages.

To strangers, into whose hands my book may fall, I would say, in extenuation of my numerous shortcomings, that I am not an author by profession; but being actively engaged in pursuits of an entirely different nature, have sought recreation in compiling this work during my few leisure hours. “*Dulce est desipere in loco.*”

Whatever reception this compilation may meet with at the hands of the few bibliophiles and students for whom it is

PREFACE.

intended, I may say that the pleasure I have experienced in making it has already amply rewarded me for my labour. "The struggling for knowledge (aptly observes the Marquis of Halifax) hath a pleasure in it like that of wrestling with a fine woman."





INTRODUCTION.

“The infant science of Bibliography,” as Hartwell Horne⁽¹⁾ not inappropriately terms it, has never been cultivated in England with the same love or success as by our neighbours *d’outre manche*. With the noblest and richest literature in the world few men of *genius* have come forward to be its chroniclers, and to devote their talent and labour to the unremunerative,⁽²⁾ if not thankless⁽³⁾ task of recording the works of others.

¹ Introduction to the Study of Bibliography, vol. 1, p. viii.

² In one of his letters M. Paul Lacroix humourously compares bibliography to a vast plain which produces nothing but potatoes.

³ “The Common World (writes White Kennet) will judge, that it is much more of Reputation to be an Author than to be a bare Collector: And this will be a standing Reason, why the Multitude of Writers shall aim at the more creditable Name, and why so few seem willing to submit to that lower Character. But however, to write for Praise and Popularity is one Thing, and to write for Publick Use and Service is a different Thing: The first is indeed more natural, the latter has somewhat of Self-Denial and Mortification in it.

“The AUTHOR has not only the Pleasure of hunting after the Applause of others, but he enjoys a quicker Taste of pleasing himself, being at Liberty to indulge his Invention, his Judgment, his Fancy, Wit, Oratory, or any other prevailing Talent in him; While the dull Collector is confin’d to the sort of mechanick Drudgery, to the running,

In spite of a long list of *respectable* names which might be cited, we have in truth no bibliographers who dare measure themselves besides such giants as Quérard, Barbier, J. C. Brunet, or even as Peignot, Nodier, or Le Bibliophile Jacob

stooping, searching, poring, picking out, and putting together, a Mass of Authorities; and often revising, collating and transferring of them, without being able to bring them soon into any regular Form and Fashion. As inglorious, as for the Day-Labourer to be throwing up an Heap of Stones and Rubbish, while the noble Architect alone has the Satisfaction and Credit of raising and perfecting his own Model.

"And yet in compiling any History fit to be read, the proper Materials are to be sought out with Diligence, and before they are compacted, they must be examin'd, compar'd, corrected, and adjusted in due Order, and mark'd out for the respective Use and Application of them." *Register and Chronicle*, 1728, Preface.

Mr. H. Stevens somewhat bitterly remarks: "From the days of Hipparchus to the present time the stars have been catalogued, and to-day every bird, beast, fish, shell, insect, and living thing; yea even tree, shrub, flower, rock and gem, as they became known are scientifically, systematically and intelligently named, described and catalogued. For all these departments of human knowledge there is a well ascertained and generally acknowledged system which is dignified as a science. A man who can correctly describe in a dead language a live beetle, or a fish, or a humming bird is very properly deemed a philosopher, a man of science, becomes a fellow of learned societies with a respectable O P Q handle to his name, and may once a year spend a week with other severe philosophers in Scientific Associations.

"But as yet no such honour awaits the bibliographer, the cataloguer of our books, the registrar of our mental offspring. There is no acknowledged system of art or science to dignify and honour his labours. Bibliography as yet is a mere jackall, or packhorse, or some other patient beast of burden doomed to work for other arts and sciences, content with small emoluments for itself and smaller praise. This ought not to be so, and will not probably be so much longer. There will doubtless, as in every thing else in this rapid age, be a favorable change whenever the importance of the subject is fairly so brought home to our business and bosoms as to make it pay and become respectable." *Bibliotheca Geographica*, p. 2.

(M. Paul Lacroix). Some good work has, of course, been done, but English bibliographers are deficient for the most part in scope, depth, and frequently in exactitude.⁽⁴⁾ Quérard and Barbier, for instance, disdain not to notice minor books and

⁴ In that part of his "Avertissement" to the second edition of "Les Supercheries Littéraires, 1865," where he passes in review the various countries in which the subject he has in hand has been treated, Quérard makes no mention whatever of England. Ebert remarks: "Restricted bibliography has been as yet attended to in its entire extent by the French alone (at first by Debure in the *Bibliographie instructive*), and Brunet's *Manuel du libraire* is on the whole the most useful and successful work, which we possess in this branch of bibliography. The English, Italians, and Germans must not be mentioned here, when we speak of a whole, since they have advanced bibliography only by monographies or, as is particularly the case with the Germans, having a particular reference to other objects." *General Bibliographical Dic.*, Preface, p. iv.

Bridgman says: "Our nation has been too inattentive to bibliographical criticisms and enquiries, for generally the English reader is obliged to resort to foreign writers to satisfy his mind as to the value of authors. It behoves us however to consider, that there is not a more useful or a more desirable branch of education than a knowledge of books, which being correctly attained, and judiciously exercised, will prove the touchstone of intrinsic merit, and have the effect of saving many a spotless page from prostitution." *Legal Bibliography*, p. v.

"There is now nothing as we have said (observes Mr. H. Stevens) approaching a complete bibliographical record of the books of the English language, that is, of Great Britain, America, India, and Australia. Germany and France are a little better off, but not much. Other bookprinting nations are we believe behind even England." *Bibliotheca Geographica*, p. 6.

"In that useful section of labour (bibliography) we have, as a nation (Mr. Edwards remarks), very little to boast of. Dibdin's writings have given a stimulus to more systematic effort than his own. And doubtless the pupils will, as usual, climb up on the shoulders of the master, and think themselves wonderfully tall fellows." *Libraries and Founders of Libraries*, p. 422.

Passing now to the study of biography, it may not be out of place to note

obscure pamphlets, which would be deemed unworthy of mention by our Dibdin,^s) Lowndes, Watt, or by Allibone.

Bibliography with us has been looked upon as an inferior pursuit, scarcely worthy of a man of original parts; how erroneously, and with what injustice, every one who has really taken this difficult and absorbing study seriously in hand will readily own.

It was Southey, I believe, who said that next to writing an epic poem was the talent to appreciate one; and this remark may not inappropriately be applied to bibliography. It is not in the competency of every one, however fond of books, adequately to catalogue, describe, and classify them. But to extract from them their pith and marrow, and to put the same

here that we are indebted to a Foreigner and to a Foreign press for our first dictionary of living authors. The first work of the kind was "Das gelehrte England oder Verikon der jetztlebenden Schriftsteller in Großbritannien, Irland und Nord-Amerika nebst einem Verzeichniß ihren Schriften. Vom Jahre 1770 bis 1790. Von Jeremias David Reuß." 8vo.; published in Berlin, 1791; in 2 vols. A supplement, in 2 vols, followed in 1804. See *A Biographical Dic. of the Living Authors of Great Britain and Ireland*, &c., London, 1816, p. vi.; and *Bibliotheca Bibliographica*, p. 347.

^s What Crapelet wrote at the time about Dibdin is worth reperusal to-day: "The luxurious English Bibliographer is astonished at the publication of the 'Manuel' without the accompaniment of Plates, Fac-similes, Vignettes, and other graphic attractions. It is because *intrinsic merit* is preferable to form and ornament: *that* at once establishes its worth and its success. * * * It would be lucky for him, if, to the qualities he possesses, M. Dibdin would unite those which he praises in M. Brunet: his work and the public would be considerable gainers by it: his books would not be so costly, and would be more profitable. The English Author describes nothing in *sang-froid* manner: he is for ever *charging*: and, as he does not want originality in his vivacity, he would seem to wish to be the Callot of Bibliography." Quoted

in a useful, convenient, and readable form, so as to be a lasting and trustworthy record (and this I take to be bibliography in its highest sense), is a noble and elevating pursuit, which

by Dibdin himself at vol. 2, p. 234 of his *Bibliographical Tour*. Since that date, 1818, Dibdin's books have increased in value very considerably. Here are the prices which some of them have recently fetched. At the Perkins sale in 1873, "Bibliomania," large paper £56. 0. 0., "Bibliotheca Spenceriana" and the "Cassano Catalogue," together, £22. 0. 0., "Bibliographical Decameron," £17. 0. 0., "Bibliographical Tour," large paper, with Lewis's etchings inserted, £43. 0. 0., "Library Companion," large paper, £4. 10. 0., "Introduction to Greek and Latin Classics," large vellum paper, £3. 12. 6., "Typographical Antiquities," large paper, £44. 0. 0., "Ædes Althorpianæ," large paper, £11. 5. 0.; and at the Benzon sale, 1875, "Typographical Antiquities," £13. 0. 0., "Bibliographical Decameron," £35. 0. 0., "Bibliographical Tour," £27. 0. 0., and another copy £16. 0. 0., "Bibliotheca Spenceriana," "Cassano Library," and "Ædes Althorpianæ," together, £24. 0. 0., "Bibliomania," with plates added, £46. 10. 0., "Reminiscences of a Literary Life," large paper, £12. 5. 0.

Mr. Edwards's strictures on Dibdin and his performances, although severe, are in the main just: "His well-known books have had the curious fortune to keep their price, without keeping their reputation. They are lustily abused, and eagerly bought. Nor is the cause far to seek. Want of method, fantastic raptures about trifles, indiscriminate emphasis, inattention to minute accuracy, petty but provoking affectations in style, and wearisome repetitions of pointless anecdotes, are drawbacks which need very eminent merits to countervail them. That Dibdin had eminent merits is certain. But his works bring high prices chiefly because they are very decorative, and of small impressions. The author's acquaintance with books was large, and his love for them real. As a writer, he had powers which under due restraint might have become considerable. He had a highly cultivated taste in the arts of design. He had much industry. He had seen a good deal of the world, under varied aspects. But his mind seems always to have lacked the power of graduation. Much as he had mixed with society, his writings evince plainly that he could as little mark degrees in his estimates of men, as he could mark them in his

requires tact, delicacy, discrimination, perspicuity, not to mention patience, and untiring assiduity.⁽⁶⁾

In special bibliographies the English are signally deficient. We possess no *adequate* dictionary of authors who have written anonymously, or under assumed names ; for the modern work⁽⁷⁾ of Olphar Hamst (Mr. Ralph Thomas), excellent so far as it goes, can certainly not be qualified as an adequate performance

estimates of books. The petty, the conventional, and the merely external qualities of both, so ingrossed his attention, that the vital and intrinsic qualities usually escaped him. When he had to catalogue a library, magnificent in condition and bindings, abounding in rarities, and affording ample means for artistic illustration, he did his work to the delight of the book-loving reader as well as to his own. When he attempted to guide other men, not in collecting fine books, but in choosing instructive and elevating ones, he showed plainly that he had been so busy about type and colophon, uncropped margins and morocco bindings, copies with proof plates and copies on vellum, as to allow the spirit of the author and the essence of the book to evaporate under his manipulations. In like manner, when you read his *Reminiscences of the men with whom he had mixed in life*, you are left in considerable doubt whether or not he quite understood the difference between two men, both of whom were 'Roxburghians,' and editors of black-letter rarities—Walter Scott and Joseph Haslewood." *Libraries and Founders of Libraries*, p. 418.

⁶ The Marquis du Roure has already fully expressed what I would convey ; he says : " Le talent de résumer et d'apprécier les pensées d'autrui, le soin pénible de recherches qu'il exige, le discernement prompt et sûr qu'il suppose, tout cela n'est ni commun, ni méprisable, et rentre d'ailleurs dans le domaine de l'art, quand un style varié, avec une simplicité élégante, vient y joindre ses agrémens, ce qui s'est rencontré plus d'une fois." *Analectabliblion*, vol. 1, p. 5.

⁷ *Handbook of Fictitious Names*, London, 1868. This work embraces the fictitious names of the present century only, although a few literary impostors of all times are included.

in so extensive and interesting a field.⁽⁸⁾ Of persons punished for writing or publishing works contrary to the law, whether political, religious, or moral; of books destroyed by the executioner, ⁽⁹⁾or annihilated by the elements, no other records exist than such as may be found buried at the Record Office, or scattered through the columns of the journals of the time, or

The late Samuel Halkett, keeper of the Advocate's library, Edinburgh, devoted much time and labour to this subject, and at his death, left a rich store of MS. notes, which it has since been proposed to publish in 2 vols., demy 4to., under the editorship of Mr. T. H. Jamieson, Halkett's successor, with title: "A Dictionary of the Anonymous and Pseudonymous Literature of Great Britain, Including the Works of Foreigners written in, or translated into, the English Language."

The premature death of Mr. Jamieson, at the early age of 32 years, will, it is to be feared, further retard the publication of Halkett's work.

Thomas Hill Jamieson was born (according to the *Scotsman* of January 10, 1876) in August, 1843, and died January 9, 1876. In *Notes and Queries*, 5th S.V. p. 64, appeared a kindly tribute to his memory from the pen of Mr. Ralph Thomas; from it are extracted the above facts concerning him.

⁸ The remarks of Quérard, upon this point may not be out of place here:

"Depuis 1670, il y a près de deux siècles, que parut le premier ouvrage dévoilant les anonymes et pseudonymes, celui de Fréd. Geisler, combien de travaux semblables ont été publiés jusqu'à nos jours, d'abord en Allemagne, ensuite en Italie: en France pour la première fois par Adrien Baillet, qui fit paraître, en 1690, ses *Auteurs déguisez*; en Suède, et tout récemment en Belgique et en Russie! C'est que la recherche des auteurs anonymes et pseudonymes est la plus attrayante partie d'une spécialité des connaissances humaines, spécialité qui n'offre pas en général de grands charmes à ceux qui s'en occupent, la *Bibliographie*." *Les Supercheries Littéraires Dévoilées*, 2nd. edit. 1865, "Avertissement," p. 5.

⁹ An attempt to supply this deficiency is being at present made in the *Index Expurgatorius Anglicanus*, by W. H. Hart, F.S.A., now at its 3rd part.

in the pages of "Notes and Queries,"⁽¹⁰⁾ or here and there in a few minor and almost forgotten bibliographical books;⁽¹¹⁾ and it has even been left to a foreigner⁽¹²⁾ to suggest the interest and utility⁽¹³⁾ of such investigations.

But although the French are the bibliographers *par excellence*, even they can scarcely be said to possess a thoroughly satisfactory *catalogue raisonné* of their exceedingly rich erotic literature.

¹⁰ First series, vols. 8, 9, 11, 12; and 2nd Series, vols. 1, 2, 8, 9, 10, 12.

¹¹ Especially those pleasant little volumes of W. Davis, the *Ohio*, and the two *Journées round the Library of a Bibliomaniac*.

¹² M. Octave Delepierre, in his most interesting studies: *Des Livres condamnés au feu en Angleterre*, and *De la Bibliophagie*, published for the Philobiblon Society.

For a list of works on condemned books see Peignot's *Bic. Des Livres condamnés au feu*, vol. 1, p. xxix.

¹³ "S'occuper des principaux ouvrages qui ont été condamnés au feu, supprimés ou censurés (Peignot writes); c'est rassembler des matériaux pour l'Histoire des erreurs de l'esprit humain; c'est marquer les écueils dangereux qu'il serait à souhaiter que tout écrivain eût la ferme résolution d'éviter lorsqu'il prend la plume. Rien ne serait peut-être plus utile qu'un tableau méthodique et bien fait de la fatale influence qu'ont eue sur les troubles civils, politiques et religieux, les principes exagérés répandus dans la plupart des livres pros crits, et même dans quelques-uns qui ne l'ont pas été." He adds: "Vouloir donner un Catalogue raisonné de ces sortes de livres qui n'ont point été condamnés, mais qui ont mérité de l'être, ce serait une entreprise considérable et qui serait utile." *Bic. Des Livres condamnés au feu*, vol. 1, "Discours," pp. 1 and xxvi.

The Marquis du Roure bears similar testimony. Speaking of works analogous to his own, the *Analectabiblion*, he remarks (at vol. 1, p. 5): "Quant à leur utilité, rien ne semble moins contestable, si ce n'est qu'on trouve indifférent de faire connaître l'esprit des neuf dixièmes des gens dont il est important de retracer le nom, la patrie, la naissance, la vie et la mort, ainsi que le font tous les dictionnaires historiques si curieusement recherchés; autrement qu'il est superflu de savoir ce que tels et tels ont écrit, pourvu qu'on sache qu'ils ont écrit; proposition difficile à soutenir."

The only work indeed which exists, in any language, devoted to that branch, is the "Bibliographie des Ouvrages relatifs à l'Amour, aux Femmes, au Mariage et des Livres Facétieux, Pantagruéliques Scatologiques, Satyriques, etc. par M. Le C. D'I * * *" published (if not also edited) by M. Jules Gay. It purposes to embrace the erotic books, not only of the French, but of all European languages, ancient and modern. As far as French and Italian literature is concerned, it is useful and necessary, but for English books it is little better than worthless. Besides, it has grave defects both of commission and omission; it is at once redundant and defective, being padded with a vast mass of matter foreign to its purpose and design, while many books, which properly belong to it, are omitted altogether, or passed over with a bare noting of their titles. The fact is M. Gay has collected his materials and information from the four corners of the globe, from imperfectly informed contributors, from booksellers' catalogues, indeed from any and every available source, and has passed these varied gleanings into his pages without thorough verification or digesting. The work is however unique, and although not perfectly reliable, is indispensable for the student of foreign literature.

That English erotic literature should never have had its bibliographer is not difficult to understand. First and foremost the English nation possesses an ultra-squeamishness and hyper-prudery peculiar to itself,⁽¹⁴⁾ sufficient alone to deter any author

¹⁴ "But there is a superficial morality among the English of the present day (justly remark the talented authors of the *The Index Expurgatorius of Martial*), which unhappily bears all before it, and those who dare to write in the teeth of this bring upon themselves most unmerited obloquy; the con-

of position and talent from taking in hand so tabooed a subject ; and secondly English books of that class have generally been written with so little talent, delicacy, or art, that, in addition to the objectionableness of the subject itself, they would undoubtedly be considered by most bibliographers as totally unworthy of any consideration whatever. For while in France, in Italy, and even in Germany, some of the most esteemed authors have not hesitated to write licentious books, with us the veriest grubbiens only have, as a rule, put their pens at the disposal of Venus and Priapus. The greatest name of which England can boast is John Cleland, and he is, after all, but a star of very inferior magnitude. These remarks apply equally to artists. Thomas Rowlandson has certainly produced a great number of obscene drawings and etchings, generally in his best manner ;⁽¹⁵⁾ there are some excellent mezzotints by John Raphael Smith ; some others, designed (probably) by George Morland, and executed by his brother-in-law William Ward, might be mentioned ; and although a few indecent engravings by Hogarth,⁽¹⁶⁾ and at least one set of illustrations to "Fanny Hill" by one perhaps equally great with him, and still living, exist : yet here we must

sequence of this is shewn in all our translations of the classics. Mr. Bohn's classical series might have been a most splendid introduction to the pursuit of Latin and Greek Literature, but unfortunately when an obscene passage occurs, it is either omitted *without asterisks* or simply and purposely mistranslated." "Address to the Reader," p. vi. This is not absolutely true, for in the *Martial* the obscene passages are sometimes given, but in Italian.

¹⁵ In the course of this work I propose to give a list, as complete as possible, of Rowlandson's free productions.

¹⁶ I allude to "The complicated R—n," and the "Frontis—Piss," given by S. Ireland in his *Graphic Illustrations of Hogarth*, 1794.

also give the palm to foreigners, and own that England has produced no artists equal to Giulio Romano, Augusto and Annibale Caracci, Fragonard, Boucher, Binet, Elvin, Borel, Denon, Félicien Rops, and a host of others who might be mentioned, some of whose happiest efforts and most beautiful work will be found in their lowliest compositions.⁽¹⁷⁾

This branch then has been hitherto entirely overlooked or despised by English bibliographers; and the present work is, I believe, the first of its kind in our language.

I hold that for the historian⁽¹⁸⁾ or the psychologist these

¹⁷ But if we are deficient in artists who use the pencil, brush, burin, or etching needle, we at any rate stand unrivalled in our photographers. A notable instance of this is Mr. Henry Hayler, whose photographic studies from life enjoy an European reputation. The officious Mr. Collette however has succeeded in putting an end to his career. On the 31 March 1874, a raid was made upon his houses, No. 20 Bloomfield Terrace, and No. 61 Pimlico Road, Pimlico, and no less than 130,248 obscene photographs, and 5,000 slides were seized and destroyed. Hayler himself absconded, and thereby escaped punishment; he went to Berlin, but has not been heard of publicly since. It was stated at the time that: "in the more offensive pictures were discernible the portraits of the owner of the house, his wife, and two sons. Letters were found in reference to the supply of the pictures to the trade all over Europe and America." See "The Morning Advertiser" of April 1; "The Daily Telegraph" of April 4; "The Times" of April 20, 1874.

¹⁸ The necessity for the historian to take vice equally with virtue into consideration is now generally acknowledged; and the able remarks of Buckle upon this point should be considered. He says: "The actions of men are by an easy and obvious division separated into two classes, the virtuous and the vicious; and as these classes are correlative, and when put together compose the total of our moral conduct, it follows that whatever increases the one, will in a relative point of view diminish the other; so that if we can in any period detect a uniformity and a method in the vices of a people, there must be a

books, whether in accordance with, or contrary to the prejudices and tendencies of the age, must be taken into account as well as, if not in preference to those in many other and better cultivated fields of literature.⁽¹⁹⁾

corresponding regularity in their virtues; or if we could prove a regularity in their virtues, we should necessarily infer an equal regularity in their vices; the two sets of actions being, according to the terms of the division, merely supplementary to each other." Further on he continues, "For the main object of legislation being to protect the innocent against the guilty, it naturally followed that European governments, as soon as they became aware of the importance of statistics, should begin to collect evidence respecting the crimes they were expected to punish." *History of Civilization*, vol. I, pp. 20 and 21. These propositions granted, it naturally follows that all books which throw light upon crime must be valuable to the historian.

¹⁹ Mr. H. Stevens's remarks upon this head are worth perusal: "So far nothing has been said of trash or natural selection in our works, the bugbear of half the critics. It is natural that every man should select such books as he fancies, but it is only fair that he should leave the same right to others. We all know that in books, what is trash to one person is nuggets to another, and that the tastes of mankind in this respect are as varied as in everything else. Our notion is that every book, big and little, that is published, like every child that is born, should be registered, without inquiry into its merits or character. We are no Malthusian either in population or books. Who shall pronounce on the progeny of a mother or an author, and declare that this or that should not have been? Certainly not the registrar or the cataloguer. A human soul that is once in existence, or a book that is once in print and published, you cannot well put out of existence. You may kill it, or cut it up in a review, but it exists nevertheless, and should be provided for. If villainous, watch and impound it. Ask a hundred men who read as they run, to each exclude a hundred of the worthless volumes from a library of ten thousand, and the chances are that no single book would receive five black balls. You have a perfect right to turn up your nose at my poems and pronounce them trash, while I may if I please indulge in the like luxury of calling your sermons

Our knowledge of the manners and customs of the Romans under their emperors would be limited indeed, had not the works of their satiric poets been handed down to us;^(*) where shall we find a more truthful and striking picture of the rottenness and depravity of the old French *noblesse*, which undoubtedly hastened, if they did not produce the first revolution, than in

stuff and nonsense; yet we are individual critics, and our opinions go exactly for what they are worth, while our books perhaps rival in the rapidity of sale the *Proverbial Philosophy*, proverbially vituperated annually at twelve and sixpence per column by the professed critic who has it in hand. Not every one is robust enough to relish Bacon, or indulge pleasantly or profitably in the *Novum Organum*, for his mind may be better adapted to enjoy *Peter Wilkins* or *Mother Goose's Melodies*. Indeed it is amusing, looking up and down our streets and markets, to see how light is the mental pabulum that best nourishes some minds, and what dry and hard meat others require. The lighter a balloon the higher it will rise, even so sometimes the thinner the matter of a book the higher it goes in the estimation of some of our neighbours, whose tastes and opinions are to be respected. No man or person ever wrote a book, probably, so weak and wishywashy but that some mental stomach might be found just strong enough to thrive upon it. We therefore, in view of the general fitness of things, vote for the cataloguing of every book printed as it turns up, leaving the selection to the selectors. There is no fear of being papered up if we arrange, sort and systematise our stores. *Bibliotheca Geographica*, p. 6.

^{*)} I quote again from *The Index Expurgatorius*, p. iv.: "The poems of Martial, more especially the grosser ones, contain a vivid picture of the worst side of the private character of the Romans of the age of Domitian; and we do not hesitate to say, that the abnormal vices of a highly civilized though extraordinarily demoralized society, form an interesting and important study for the historian, moralist, or legislator, for it must be remembered that the vices of an age, not its virtues, point out most strongly the moral of that age, and these are best shewn and exposed by its literature."

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the memoirs of the time,⁽²¹⁾ or in the novels of Mirabeau, De Sade,⁽²²⁾ Andrea de Nerciat, Choderlos de Laclos, and others; or what history will make us so well comprehend the vices, follies, and venalities which disgraced the courts of our Georges, as the lampoons, scandalous biographies, and scurrilous periodicals with which that period abounded? Such writers undoubtedly reflected the times in which they lived, if they were not, as some historians maintain, the actual necessities and complements of their respective epochs.⁽²³⁾

²¹ "The light portraits (says Hallam) of the Court of Versailles, in some of the memoirs about the end of Louis XV's reign, almost cause a blush at perusal, but in them we have before us the handwriting on the wall, the winter whitened whirlwind hushed in its grim repose and expecting its prey, the vengeance of an oppressed people and long forbearing Deity." *Introduction to the Literature of Europe*.

²² A modern German writer remarks: "Uebrigens liefern uns diese beiden Bände (Justine) ein getreues Bild der Entfittlichung der französischen Aristokratie im XVIII. Jahrhundert. Die nächtlichen Jagden auf Mädchen und Knaben, die in diesen Bänden zu wiederholten Malen beschrieben werden, lassen uns die Macht dieser verruchten Race erkennen, vor welcher die Polizei ohnmächtig war." *Justine und Juliette &c Britische Ausgabe*, p. 46.

²³ This theory is warmly advocated by Buckle, who, basing his arguments in great part upon the facts adduced by M. Quetelet (*Sur l'homme*, Paris, 1835, vol. 1, p. 7, and vol. 2, pp. 164, 247, 325), and illustrating them by the frequent and *regular* recurrence of two crimes, murder and suicide, arrives at "the conclusion, that the offences of men are the result not so much of the vices of the individual offender as of the state of society into which that individual is thrown." In a foot note he quotes M. Quetelet's own words: "que c'est la société qui prépare le crime, et que le coupable n'est que l'instrument qui l'exécute." *History of Civilization*, vol. 1, p. 27. This I take to be the meaning of Mr. Thomas Carlyle when he says of his *Hero as a man of letters*: "Looking well at his life, we may get a glance, as deep as is readily

I maintain that no production of the human brain should be ignored, entirely disregarded, or allowed to become utterly lost ;(*) for every writing, however trifling or insignificant it

possible for us, into the life of those singular centuries which have produced him, in which we ourselves live and work." *Lectures on Heroes*. The hypothesis is still further amplified by Théophile Gautier, who, in the preface to *Mademoiselle de Maupin*, makes the following pointed remarks: "Les livres suivent les mœurs et les mœurs ne suivent pas les livres.—La Régence a fait Crébillon, ce n'est pas Crébillon qui a fait la Régence. Les petites bergères de Boucher étaient fardées et débraillées, parce que les petites marquises étaient fardées et débraillées.—Les tableaux se font d'après les modèles et non les modèles d'après les tableaux. Je ne sais qui a dit je ne sais où que la littérature et les arts influent sur les mœurs. Qui que ce soit, c'est indubitablement un grand sot.—C'est comme si l'on disait: Les petits pois font pousser le printemps; les petits pois poussent au contraire parce que c'est le printemps, et les cerises parce que c'est l'été. Les arbres portent les fruits, et ce ne sont pas les fruits qui portent les arbres assurément, loi éternelle et invariable dans sa variété; les siècles se succèdent, et chacun porte son fruit qui n'est pas celui du siècle précédent; les livres sont les fruits des mœurs."

* Although the able and liberal observations of Lord Macaulay upon this point will no doubt present themselves to my reader's mind, yet they cannot be too often perused, and I venture to reproduce them: "We cannot wish that any work or class of works which has exercised a great influence on the human mind, and which illustrates the character of an important epoch in letters, politics, and morals, should disappear from the world. If we err in this matter, we err with the gravest men and bodies of men in the empire, and especially with the Church of England, and with the greatest schools of learning which are connected with her. The whole liberal education of our countrymen is conducted on the principle, that no book which is valuable, either by reason of the excellence of its style, or by reason of the light which it throws on the history, polity, and manners of nations, should be withheld from the student on account of its impurity. The Athenian Comedies, in which there are scarcely a hundred lines together without some passage of which Rochester would have

may seem, has a value for the *true* student, in estimating the

been ashamed, have been reprinted at the Pitt Press, and the Clarendon Press, under the direction of syndics and delegates appointed by the Universities, and have been illustrated with notes by reverend, very reverend, and right reverend commentators. Every year the most distinguished young men in the kingdom are examined by bishops and professors of divinity in such works as the *Lysistrata* of Aristophanes and the Sixth Satire of Juvenal. There is certainly something a little ludicrous in the idea of a conclave of venerable fathers of the church praising and rewarding a lad on account of his intimate acquaintance with writings compared with which the loosest tale in Prior is modest. But, for our own part, we have no doubt that the great societies which direct the education of the English gentry have herein judged wisely. It is unquestionable that an extensive acquaintance with ancient literature enlarges and enriches the mind. It is unquestionable that a man whose mind has been thus enlarged and enriched is likely to be far more useful to the state and to the church than one who is unskilled, or little skilled, in classical learning. On the other hand, we find it difficult to believe that, in a world so full of temptation as this, any gentleman whose life would have been virtuous if he had not read Aristophanes and Juvenal will be made vicious by reading them. A man who, exposed to all the influences of such a state of society as that in which we live, is yet afraid of exposing himself to the influences of a few Greek or Latin verses, acts, we think, much like the felon who begged the sheriffs to let him have an umbrella held over his head from the door of Newgate to the gallows, because it was a drizzling morning, and he was apt to take cold.

“The virtue which the world wants is a healthful virtue, not a valetudinarian virtue, a virtue which can expose itself to the risks inseparable from all spirited exertion, not a virtue which keeps out of the common air for fear of infection, and eschews the common food as too stimulating. It would be indeed absurd to attempt to keep men from acquiring those qualifications which fit them to play their part in life with honour to themselves and advantage to their country, for the sake of preserving a delicacy which cannot be preserved, a delicacy which a walk from Westminster to the Temple is sufficient to destroy.”
Essay on Leigh Hunt's Dramatic Works of Wycherley, &c.

individual who wrote it,²⁵) or the period in which it was produced.

Let me not be misunderstood. I do not mean to say that books either blasphemous, immoral, indecent, or written to inflame the passions should be put into the hands of young people, far from it, but I do assert that it is as necessary and profitable for the student to know such books,²⁶) as it is for the naturalist to be acquainted with the less known and less lovely members of the animal kingdom, or for the astronomer to watch the obscurer and minor celestial bodies—the wood-louse being (in my opinion) as worthy of study as the elephant, or the transit of Venus as the daily rising and setting of the sun.²⁷)

²⁵ "Nichts Menschliches soll uns fremd bleiben: wollen wir die Welt und uns selbst recht verstehen, so müssen wir den Menschen auch auf dem Pfade seiner Irrthümer begleiten, nicht um seinen Verirrungen nachzuahmen, sondern uns vor ihnen zu bewahren." Aus den Memoiren einer Sängerin, Vorwort. p. 5.

²⁶ M. Bérard, in the introduction to his *Catalogue De Dessins, Manuscrits et Livres qu'on est obligé de cacher*, MS., makes the following confession: "Le goût des livres remonte chez moi à ma très grande jeunesse. Je possédais quelques uns de ceux qui composent ma bibliothèque lorsque j'étais encore au collège, et je suis forcé d'avouer que ce ne sont pas les meilleurs. Ces livres toutefois n'étaient pas dangereux pour moi et je les considérais plus dans leurs acceptations philosophiques et littéraires que sous les autres rapports. Je croyais et je crois encore, que *de la plus mauvaise lecture on peut obtenir un bon résultat*. On serait donc tout à fait injuste si l'on jugeait de mes goûts et surtout de mes mœurs d'après les livres contenus dans ce catalogue, qui d'ailleurs n'est pas destiné à recevoir de la publicité. A peine doit il être communiqué à quelques amis des livres rares, et des curiosités bibliographiques."

²⁷ It is Théophile Gautier's opinion that the present age is so immoral that any consideration for its false and hypocritical susceptibilities is entirely out of place. He is at a loss to understand what induces the critics, "vrais sergents de ville littéraires, à empoigner et à bâtonner, au nom de la vertu, toute idée qui se promène dans un livre la cornette posée de travers ou la jupe

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To the bibliomaniac, the real lover of books for their own sake, these unknown and outcast volumes, these pariahs of literature, are infinitely more interesting than their better known and more universally cherished fellows, and acquire additional value for him in proportion to the persecution they have suffered,⁽²⁸⁾ their scarcity, and the difficulty he experiences in acquiring them. ⁽²⁹⁾

troussée un peu trop haut." In another place he writes: "Toujours est-il que le monde a passé l'âge où l'on peut jouer la modestie et la pudeur, et je le crois trop vieux barbon pour faire l'enfantin et le virginal sans se rendre ridicule. Depuis son hymen avec la civilisation, la société a perdu le droit d'être ingénue et pudibonde. Il est de certaines rougeurs qui sont encore de mise au coucher de la mariée, et qui ne peuvent plus servir le lendemain; car la jeune femme ne se souvient peut-être plus de la jeune fille, ou, si elle s'en souvient, c'est une chose très-indécoute, et qui compromet gravement la réputation du mari." Preface to *Mademoiselle de Maupin*.

²⁸ "La Mothe-le-Vayer, raconte le Carpenteriana, ayant fait un livre de dur débit, son libraire vint lui en faire ses plaintes, et le prier d'y remédier par quelque autre ouvrage. Il lui dit de ne se point mettre en peine, qu'il avait assez de pouvoir à la cour pour faire défendre son livre; et qu'étant défendu, il en vendrait autant qu'il voudrait. Lorsqu'il l'eut fait défendre, ce qu'il prédit arriva; chacun courut acheter ce livre, et le libraire fut obligé de le réimprimer promptement, pour pouvoir en fournir à tout le monde." *Curiosités Bibliographiques*, par L. Lalanne, p. 401.

²⁹ The desire to possess that which is forbidden is as strong in the man as the child, in the wise as the foolish; instances innumerable might be adduced; I will cite but one. Goethe "witnessed in the market-place of Frankfort the burning of a French romance of ill fame; and could not rest until he had hunted up a copy. That copy, he adds, was to his own knowledge very far indeed from being the only copy which owed both its acquisition and its circulation to the anxious care of the magistrates." *Libraries and Founders of Libraries*, by Edward Edwards, p. 85.

Improper books, however useful to the student, or dear to the collector (³⁰), are not “*virginibus puerisque* ;” they should, I consider, be used with caution even by the mature ; they should be looked upon as poisons, and treated as such ; should be (so to say) distinctly labelled, and only confided to those who understand their potency, and are capable of rightly using them. (³¹) The present work, of which the part object is the labelling or pointing out such books, is not intended, any more than the volumes of which it treats, for the young and immature ;(³²) and the hope is here expressed that it may be kept out of the hands of those for whom it is not destined.

To handle this branch of bibliography with any degree of

³⁰ “ Nor pass we by that shameless band,
 “ Dispensing with a lib’ral hand,
 “ Large sums, *indecent books* to buy,
 “ And *prints disgusting* to the eye :
 “ Witness from *Duke of first degree*,
 “ E’en to *old sporting Colonel T*—:
 “ In fine, full many none suspect,
 “ On themes like these alone reflect,
 “ Disgracing thus the manly name,
 “ And blazon’d sons of guilt and shame.”

Chalcographimania, (by James Caulfield), 1814, p. 177.

³¹ My idea is thus aptly expressed by The Rev. R. A. Willmott : “ Books, of which the principles are diseased or deformed, must be kept on the shelf of the scholar, as the man of science preserves monsters in glasses. They belong to the study of the mind’s morbid anatomy. But they ought to be accurately labelled. Voltaire will still be a wit, notwithstanding he is a scoffer. We may admire the brilliant spots and eyes of the viper, if we acknowledge its venom and call it a reptile.” *Pleasures of Literature*, p. 290.

³² In the preface to his *Histoire des Livres Populaires*, M. Charles Nisard is of opinion that although many of the books (*livres de colportage*) which he notices, might be injurious to “*personnes faciles à séduire*,” and

success is most difficult ; everything connected with it being involved in obscurity, and surrounded with deception. The author writes, for the most part, anonymously, or under an assumed name ; the publisher generally affixes a false impress with an incorrect date ; and the title is not unfrequently worded so as to mislead with regard to the real contents of the book. To discover these authors is frequently impossible ; not so much in foreign literature, where Barbier and Quérard have so ably opened up the path ; but in English literature nothing has been done, and the task is now almost hopeless. I have, however, been able to unveil the names of some modern authors at least, which cannot, I think, fail to be interesting. To trace the booksellers who have set the law at defiance, who have sometimes made large profits, and at others succeeded only in getting into prison, is a pursuit equally interesting, but quite as difficult. Some information, however, concerning them will be found in the following pages, from the sanctimonious, hypocritical, stingy Griffiths, to the industrious, clever, but not always reliable John Camden Hotten,⁽³⁾ who, in spite of his numerous

should be kept out of their hands, yet "cette prohibition ne regardait pas les gens à l'épreuve des mauvaises lectures, c'est-à-dire, les érudits, les bibliophiles, les collectionneurs et même les simples curieux de littérature excentrique. J'ai donc cru faire (he adds) une chose qui serait agréable aux uns et aux autres, en rassemblant tous ces livrets sous un seul point de vue, et en les sauvant en masse du naufrage où ils allaient périr isolément."

³³ I was at first reluctant to place the name of Mr. Hotten on my pages, his death being so recent an occurrence, and "de mortuis nil nisi bonum ;" also out of consideration for his worthy successors ; but, as immediately after his demise, all his books of a *doubtful* character, whether acquired or of his own publication, were at once disposed of ; as those gentlemen have entirely relinquished that branch of his business ; and, as after all John Camden Hotten now belongs to the history of literature, I see no inconvenience in speaking of him as of any other bookseller deceased.

shortcomings, produced some really well got up books.⁽³⁴⁾ He took a special interest in this branch of his business, and was wont to call it his "flower garden." Since his death little worthy of commendation has been produced; from time to time, it is true, a volume or so is issued, but without plates, or if it is illustrated, the old stones, which have not been destroyed, are reworked.⁽³⁵⁾

In France the trade has also greatly declined, the present laws against it being very stringent. During the first revolution the most objectionable books, with the fewest plates, were publicly catalogued, and openly exposed for sale in the booksellers' windows of the Palais Royal;⁽³⁶⁾ but that is now entirely changed, it is almost as difficult to purchase

³⁴ His reprint of R. Paine Knight's "Worship of Priapus," and his production of the "Panier aux Ordures," for instance; both to be noticed specially in the course of this work.

³⁵ It may not be out of place to note here the last prosecution for vending obscene books which occurred in London; it was that of Mr. F. H. Molini, grand nephew of the well-known Florence publisher of that name, who, under the auspices of Mr. C. H. Collette, was, on the 9th Dec., 1875, sentenced, at the Middlesex Sessions, to two months imprisonment and a fine of £50. Mr. Molini occupied part of the shop of Messrs. Dulau and Co., No. 37 Soho Square, where the seizure was made, but was not otherwise connected with the firm.

³⁶ "Dans ma jeunesse (says M. Bérard), c'est-à-dire à l'époque de notre première révolution, les ouvrages licencieux et même obscènes se vendaient publiquement sans la moindre difficulté; leurs titres se trouvaient dans beaucoup de catalogues de libraires et même sur ceux des cabinets de lecture. Je me souviens qu'une femme respectable par sa conduite et par son âge, me priant de lui procurer quelques ouvrages pour emporter à la campagne et les faire lire à ses enfants, avait compris sur la liste: *Justine ou les malheurs de la vertu*, que d'après son titre elle supposait un ouvrage de morale et d'éducation." *Catalogue*, *MS.* Dibdin bears similar testimony, and in his *Bibliographical*

such books at Paris as in London, and France is no longer the chief place of production, or the grand emporium of *livres défendus*. Even a couple of years ago (1875), a bookseller⁽³⁷⁾ in Paris was punished for republishing the plates of the "fermiers généraux" edition of La Fontaine.

In Germany a few years back, erotic books were produced in large quantities, not only in the language of the country, but also in French, by Fischaber, and by J. Scheible of Stuttgart, and by others in Berlin and Hamburg; ⁽³⁸⁾ but the business has much declined since the Franco-German war. Such books, it is true, still continue to appear, but they are generally badly printed, on the commonest paper, and are altogether worthless publications.

Of Austrian production two or three books only are known to me, and these are works of minor importance.

Holland, the home of the Elzevirs, and stronghold of *contrefaçon* during the last century,⁽³⁹⁾ produces absolutely

Cour, vol. 2, p. 218, speaks of "the torrent of those trivial or mischievous productions which swarm about the avenues of the Palais Royal."

³⁷ M. A. Barraud, who had expended, it is said, 300,000 frcs. upon the undertaking. Although the "Ministre de l'intérieur" had authorised the publication and sale of the book, M. Barraud was fined, and the plates destroyed. A short account of the matter was given in the September-October No., 1875, of the *Bulletin du Bibliophile*, p. 489.

³⁸ Throughout the whole of Germany great freedom is allowed to booksellers, and their operations are seldom checked; yet in the *free* city, Hamburg, a bookseller named Benny Glogau, was, in August 1875, convicted of selling obscene literature, and condemned to pay a fine of 200 marks.

³⁹ In the *Journal de la Régence*, vol. 2, pp. 8 and 173, are given two lists of 42 works, chiefly political and satirical, "que l'on disait être sous la presse en Hollande" in the year 1720.

nothing at present. Mr. R. C. D'Ablaing van Giessenburg of Amsterdam, has done much good work in the field of free thought, but his able publications, always well done, hardly come within the scope of the present work.

Of Spain little can be expected. While the presses of Paris and Leipzig are called into requisition to supply the demand for its current literature, we can scarcely look for publications such as we are considering from that unfortunate country; and yet I shall have occasion to notice at least one very remarkable book which has lately been printed at Madrid.

In Portugal, on the other hand, many books of this class have been produced, and if not always original compositions, are at any rate curious, as I trust, some of my articles will show.

Italy has always held a prominent position in erotic literature, and some of the greatest and best known works are in that beautiful language; but the Italian publications of the present century are generally very inferior productions.

America, as in other branches of industry, has made of late years great progress in the production of books, and not the least in those of an improper character. Until 1846 the Americans produced nothing, but merely imported such books; when an Irishman, W. Haines, began to publish, and soon became a rich man. Up to 1871 he had published not less than 320 different works, and we are told that the number of such books sold annually in New York amounts to 100,000. But America has also its Mr. Collette in a Mr. A. J. Comstock, who "has succeeded, in the course of a few years, in confiscating and destroying over thirteen tons of this class of publications."⁴⁰ The American laws respecting this traffic

⁴⁰ *The Dark Side of New York Life*, New York: 1873. See post p. 158.

have lately been rendered more stringent, and such publications are now as difficult to procure there as they are here.

In Belgium the trade is at its zenith; and it would seem as if the production of French immoral books had centered itself in Brussels. Not only however are French books there published, but English ones also, and the Belgians even print at present books in English for London booksellers. Although the laws against this industry are in Belgium much the same as in France, yet they appear seldom to be enforced, and booksellers with open shops, issue catalogues, and vend their publications to any and every customer. The reason of this impunity may perhaps be partly explained by the peculiar and marked state of the two political parties, the liberals caring not to meddle in such matters, and the conservatives, or Roman Catholics, fearing by so doing to raise the cry of intolerance, and, true to their old traditions, they prefer a little immorality rather than loss of power.

Be this as it may, scarcely a month, or a week, passes without the production from the printing presses of Brussels of some such book; many will be found noticed in this work; I shall only mention here a collection, nicely printed, on good paper, and with portrait and fairly executed plates, of the chief works of Andrea de Nerciat; and a new edition of "Justine et Juliette," which reached its termination in October 1875. The most prominent publishers are Ch. Sacré-Duquesne of No. 76 Rue du Midi, A. Christiaens of the Galérie Bortier, Vital Puissant, and Hartcupp et Cie.

To each country has been ascribed, in a somewhat arbitrary manner it must be acknowledged, the peculiar lech, favourite passion, or pet crime, to which its inhabitants are addicted; and

as the books into which we are about to look deal largely in these human frailties, it may not be inappropriate to take a rapid glance at the distribution.

Sodomy, so prevalent among the ancient Greeks, and brought into modern Europe by the Bulgarians,⁽⁴¹⁾ has found, according to popular belief, a permanent home in Turkey and Italy.⁽⁴²⁾ From Italy it was soon introduced into France,

⁴¹ Whence the French word *bougre*, and our *bugger*. At p. 175 of the *Essay on the Worship of the Generative Powers during the Middle Ages of Western Europe*. (vide p. 5, post.) we read : " They (the Bulgarians) began to cause alarm in France at the beginning of the eleventh century, in the reign of King Robert, when, under the name of Popelicans, they had established themselves in the diocese of Orleans, in which city a council was held against them in 1022, and thirteen individuals were condemned to be burnt. The name appears to have lasted into the thirteenth century, but the name of Bulgarians became more permanent, and, in its French form of *Bulgres*, *Bougres*, or *Bogres*, became the popular name for heretics in general. * * * These early sects appear to have professed doctrines rather closely resembling modern communism, including, like those of their earlier sectarian predecessors, the community of women ; and this community naturally implies the abolition of distinctive affinities. * * * They were accused, beyond this, of indulging in unnatural vices, and this charge was so generally believed, that the name of Bulgarus, or heretic, became equivalent with Sodomite, and hence came the modern word French word *bougre*, and its English representative."

⁴² The Popes even have been addicted to this crime. Julius III is a notable instance. " Dans le conclave même, il pratiquait l'acte de sodomie avec les jeunes pages attachés à son service, et loin d'en faire un mystère, il affectait de se laisser surprendre en flagrant délit par ses collègues." *Histoire des Papes*, vol. 7, p. 197. One of the first acts of his reign was to force upon the sacred college his bastard son and mignon, Bertuccino with whom he continued to live. " Ce garçon (says Bayle) n'avoit rien que de dégoûtant, excepté qu'il avoit acquis l'habitude de boufonner." *Dictionnaire*, vol. 2, p. 875.

where societies for practising it were formed.⁽⁴³⁾ During the second empire it was also much in vogue,⁽⁴⁴⁾ and one has but to promenade the Paris boulevards any evening to find that it is even now by no means extinct.⁽⁴⁵⁾ It has also had its votaries in England,⁽⁴⁶⁾ although, I believe, to a much more limited extent.

Tribadism, we are told, is chiefly indulged in by Turkish⁽⁴⁷⁾

⁴³ See the memoirs of the times of Henri III. *Description de l'Isle des Hermaphrodites*, Cologne, 1724. *Anecdotes pour servir à l'Histoire Secrète des Chugors*, Medoso MCCCXXXIII. The *Recueil dît de Maurepas* is full of allusions to this vice as practised by the greatest persons in the kingdom.

⁴⁴ See post p. 25.

⁴⁵ "A distinguished surgeon in New York city, twenty-five years ago, said, when Dupuytren's operation for relaxation of the *sphincter ani* was in vogue, every young man who came from Paris found every other individual's anus too large, and proceeded to pucker it up. The result was that New York anuses looked like gimlet-holes in a piece of pork." Extract from the address of Dr. W. D. Buck, President of the New Hampshire State Medical Society for 1866. Quoted in the *New York Medical Journal*, for August, 1867, vol. 5, p. 464.

⁴⁶ As witnessed in the abominable *Vere Street Coterie*, of which an account will be given in the course of this work. From the *Reports of the Trials at the Old Bailey*, from 1720 to 1730, there appear to have been regular houses kept for carrying on the trade. Some curious particulars are given in *A Free Examination into the Penal Statutes*, xxv Henr VIII, cap. 6. and v Eliz, c. 17, address to Both Houses of Parliament by A. Pilgrim. London MCCCXXXIII." printed probably in Paris.

⁴⁷ Brantôme, no mean authority in such matters, tells us that: "Les Turques vont aux bains, plus pour cette paillardise que pour autre chose, & s'y addonnent fort." He adds: "en nostre France, telles femmes sont assez communes, & si dit-on pourtant, qu'il n'y a pas long-temps qu'elles s'en sont mêlées, mesme que la façon en a esté portée d'Italie par une Dame de qualité que je ne nommeray point." Brantôme gives several anecdotes of women

and French women.⁽⁴⁸⁾ It has however always existed, more or less, in nunneries, wherever they may have been established.

Abortion is undoubtedly much practised in France, and to a

addicted to tribadism, from among which I select the following: M. Clermont Tallard, when a student at "Thoulouse, vid, par une petite fente, dans un autre cabinet deux fort grandes Dames, toutes retronssées, & leurs calleçons bas, se coucher l'une sur l'autre, s'entrebaiser en forme de colombe, se frotter, s'entre-frotter, s'entre-friquer, bref se remuer fort, paillarder & imiter les hommes, & dura leur abbatement près d'une bonne heure, s'estant si fort eschauffées, & lassées, qu'elles en demeurèrent si rouges, & si en eau, bien qu'il fist grand froid, qu'elles n'en peurent plus, & furent contraintes de se reposer autant." I find place for one more of his anecdotes which is not devoid of a certain grim humour: "Il y en avoit une veufve & l'autre mariée, & comme la mariée un jour d'une grandefeste & magnificence se fut fort bien parée & habillée d'une robe de toile d'argent, ainsi que leur Maitresse étoit allée à Vespres, elles entrèrent dans son cabinet, & sur sa chaise percée se mirent à faire leur fricarelle si rudement & si impétueusement, qu'elle en rompit sous elles, & la Dame mariée, qui faisoit le dessous, tomba avec sa belle robe de toile d'argent à la renverse tout à plat sur l'ordure en bassin, si bien qu'elle se gasta & souilla si fort, qu'elle ne sceut que faire que s'essuyer le mieux qu'elle peut, se trousse & s'en aller à grand haste changer de robe dans sa chambre, non sans pourtant avoir esté apperceuë & bien sentie à la trace, tant elle pouoit." *Vies des Dames Galantes.*

⁴⁸ A very noteworthy example was the actress Raucourt, about whom anecdotes will be found in the *Mémoires Secrets*, in *L'Espion Anglais*, in *La Chronique Scandaleuse*, and other publications. The following lines I extract from the latter work (vol. 3, p. 32):

"Pour te fêter, belle *Raucourt*,
 "Que n'ai-je obtenu la puissance
 "De changer vingt fois en un jour
 "Et de sexe & de jouissance!
 "Oui, je voudrois, pour t'exprimer
 "Jusqu'à quel degré tu m'es chère,
 "Etre jeune homme pour t'aimer,
 "Et jeune fille pour te plaire."

Several novels bearing on this question have of late years issued from the

greater extent than is generally supposed in England ;⁽⁴⁹⁾ although the palm must be given to the Americans. It has been estimated that the number of abortionists, male and female, in the city of New York alone, amounts to over two hundred ; and "the respectable physicians say with disgust that the demands made upon them in wealthy families, and which amount to nothing less than to degrade themselves to the position of Abortionists, are every year becoming more numerous."⁽⁵⁰⁾

Paris press, not the least remarkable of which is "Mademoiselle Giraud Ma Femme." by M. Adolphe Belot. These books, it may be urged, are mere fictions—granted—they express notwithstanding the feelings and tendencies of the times.

⁴⁹ Cases occur occasionally in the Criminal Courts, but they give no idea of the extent to which the practice is carried on. "I know (writes a gentleman who has carefully studied the question) of one recent case, where the girl on going to the operator, a medical man in the West end, was shewn into a waiting room where there were six or seven young women waiting to be operated upon in their turn. The same thing occurred on two separate occasions when she attended. They were chiefly ballet girls, or females connected with the theatres. The charge for operating, payable in advance, was £5.

⁵⁰ *The Dark Side of New York Life*, p. 462. The whole chapter, "The Abortionists," is most interesting, and reveals startling facts connected with this crime ; the practitioners are named, their residences, *modus operandi*, &c., are described, and the whole matter laid open in the most thorough manner. "It has become the fashion (observes the Rev. John Todd) for parents to be leading round a solitary, lonely child, or possibly two, it being well understood, talked about, and boasted of, that they are to have no more. The means to prevent it are well understood instrumentalities shamelessly sold and bought, and it is a glory that they are to have no more children." "If it is true (Dr. G. H. Napheys remarks) that the native American population is actually dying out, and that year by year the births from couples born in this country are less in proportion than those from couples one or both of whom

Corpse profanation, a crime so strange and so utterly contrary to nature that its very existence will possibly be unknown

are of European birth, as many have asserted, then we must seek the explanation of this startling fact either in a premature decay of virility, or a naturally diminished virility in middle life in the husbands, or to an increased tendency to sterility in the wives, or else, and this has been the, perhaps, hasty conclusion of most writers, we must suppose there is a deliberate and wide-spread agreement between those who are in the bonds of matrimony, that American women shall be childless or the next thing to it." He adds: "This flagrant abuse (abortion) is not confined to immoral circles of society, nor to the corrupt atmosphere of our great commercial centres, but extends into remote country hamlets, and throughout all grades of social life." *Counsels on the Nature and Hygiene of the Masculine Function*, 1871, pp. 193 and 195. The same opinion (but without abortion) is entertained by nearly the whole French nation.

"What with burning and cauterising, cutting and slashing, and gouging, and spitting and skewering and pessarying, (observes Dr. W. D. Buck) the old-fashioned womb will cease to exist, except in history. The *Transactions* of the National Medical Association for 1864 has figured one hundred and twenty-three different kinds of pessaries, embracing every variety, from a simple plug to a patent threshing machine, which can only be worn with the largest hoops. They look like the drawings of turbine water-wheels, or a leaf from a work on entomology. Pessaries, I suppose, are sometimes useful, but there are more than there is any necessity for. I do think that this filling the vagina with such traps, making a Chinese toy-shop of it, is outrageous. Hippocrates said that he would never recommend a pessary to procure abortion—nay, he swore he never would. Were he alive now he would never recommend one at all. If there were fewer abortions there would be fewer pessaries, and if there were fewer pessaries there would be fewer abortions. Our grandmothers never knew they had wombs only as they were reminded of it by the struggles of a healthy foetus; which by the by they always held on to. Now-a-days, even our young women must have their wombs shored up, and if a baby accidentally gets in by the side of the machinery, and finds a lodgment in the uterus, it may, perchance, have a knitting-needle stuck in its eyes before it has any." *New York Medical Journal*, vol. 5, p. 464.

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to many of my readers, is practised, as some affirm,⁽⁵¹⁾ in Italy, and even in France.

Bestiality, so dear to the Romans, is undoubtedly yet perpetrated in Italy, especially among the rural population.⁽⁵²⁾ With the Italian soldiers of the 16th century it passed into France.⁽⁵³⁾

A taste for Black Women is perhaps peculiar to the French.

⁵¹ "Hier (in Italy) herrschen Onanie, Väderastie und Leichenschändung in schreckenerregender Menge. Ja, es werden sogar Mordthaten verübt von solchen Wüstlingen, die dann die kaum erhaltenen Opfer für ihre Lüste mißbrauchen. Der Prozeß gegen den Salamifabrikanten in Verona hat zu dieser Zeit großes Aufsehen und allgemeine Entrüstung erregt. Er begnügte sich nicht die Mädchen, die er ins Garn lockte, zu ermorden, sondern er schändete einige sogar vor, andere nach begangener Ermordung. Wenn in Italien ein Frauenzimmer hingerichtet wird, was, namentlich im Kirchenstaate eben nicht zu den größten Seltenheiten gehört, so kann man als gewiß annehmen, daß es, wenn sie noch vor ihrem Tode eine Jungfrau gewesen, 24 Stunden nach ihrem Tode sicherlich nicht mehr ist und daß Ehemänner, die der Zufall vor Hahnreißchaft geschützt hat, wenn ihre Gattinen jung und schön gewesen, den Hörnerschmuck nach ihrer Weiber Tod erhalten." Aus den Memoiren einer Sängerin, vol. 2, p. 197. I give the authority for what it may be worth, whether true or false, it is at any rate curious. Instances of the commission of this crime in France are also adduced.

⁵² "Noch heut zu Tage sollen, wie Mehger versichert, die Ziegenhirten in Sicilien im allgemeinen Auf stehen, daß sie sich mit ihren Ziegen abgehen." *Cros*, art. "Thierliebe."

⁵³ Consult Bayle's *Dictionnaire Historique et Critique*, where, under article "Bathyllus," a note containing some very remarkable information upon this point is given. The Italian soldiers, who in 1562, laid siege to Lyons under the Duke of Nemours, brought with them goats to satisfy their brutal lust. "Ces Troupes d'Italiens envoiez & soldoyez par le Pape firent beaucoup de maux par où ils passèrent, & pillèrent jusques aux souliers des pauvres ladres qu'ils trouvoient, & au reste si vilains & detestables en leur vie, qu'ils trainoient avec eux des chevres, pour s'en servir à leurs vilenies plus que brutales; qui fut cause que puis après en tous les lieux par où ils avoient passé les chevres

In several brothels of Paris, and even in the provinces, specimens of these coloured beauties may be constantly found. Nor is this *penchant* of recent date. At the commencement of the republic we read⁴⁴ of a “Bordel de Negresses. Chez madem-

furent tuées & jettées en la voyerie par les paysans.” These goats, it appears, were “couvertes de caparaçons de velours verts, avec de gros galons d’or ;” and one, the mistress of the general, was “menée en pompe avec des ornemens de poupée.” The following extract from *Mémoires de M^r. D’Artagnan*, Cologne, M.DCCCI. (vol. 3, p. 466), is to the same effect. At the siege of Candia by the Turks, “La Feuillade & lui (Le Comte de St. Paul) trouvèrent en arrivant des choses surprenantes de toutes façons, & particulièrement la vie que menoient quantité d’Officiers, qui parmi les perils, dont ils étoient environnez de toutes parts, vivoient dans un desordre si effroyable que cela fait horreur seulement à rapporter. L’Histoire de France nous rapporte que le Duc de Nevers passant d’Italie en France pour venir au secours du Roi, dont la Maison de Guise tâchoit d’envahir la Couronne, sous prétexte de Religion, y amena avec lui deux mille Chèvres couvertes de caparaçons de velours vert, avec de gros galons d’or. Elle ne nous laisse pas en même tems lieu de douter à quel usage servoient ces Chèvres, puis qu’elle nous dit qu’autant qu’il y avoit d’Officiers c’étoient autant de Maitresses pour eux, & pour lui. Or c’étoit presque la même chose là, si ce n’est que le nombre de ces bêtes n’y étoit pas si grand que dans le Camp du Duc. La Feuillade n’étoit pas un homme à s’effrayer de bien des choses, lui qui avoit dit une fois au Roi que si sa Majesté se faisoit Turc, il prendroit tout aussi-tôt le Turban. Cependant, il ne put voir entrer tous les matins une de ces Chèvres dans la chambre d’un des Généraux, sans en sentir dresser les cheveux à sa tête, tant il en conçût d’horreur. Elle n’étoit pas caparaçonnée de vert comme étoient celles du Duc de Nevers, mais de velours noir, en broderie d’or. Elle changeoit même d’habit de fois à autre, parce que quand on est bien amoureux, c’est la coutume d’aimer à voir que sa Maitresse soit magnifique. Aussi lui faisoit-il mettre encore quantité de rubans, tantôt d’une couleur, & tantôt d’une autre, ce qui ne donnoit que plus d’horreur du crime horrible que l’on soupçonnoit. En effet, plus il prenoit de plaisir à l’ajuster, plus c’étoit une marque de ce que l’on n’ose dire.”

⁴⁴ In *Les Bordels de Paris*, 1790, p. 17.

oiselle Isabeau, ci-devant rue neuve de Montmorency, aujourd'hui rue Xaintonge, maison de M. Marchand prêteur sur gages. Le prix n'y est point fixe, la negresse, la mistife(sic) et la mulatresse y sont marchandées, comme on marchande les femmes d'une caravane."

The propensity which the English most cherish is undoubtedly Flagellation. That the rod has been used in all Roman Catholic countries by the priests as an instrument to serve their own lubricity⁽⁵⁵⁾ is of course not to be denied; and although the subject has been most seriously and scientifically treated by a Dutch doctor; ⁽⁵⁶⁾ yet this vice has certainly struck deeper root in England than elsewhere, and only here, I opine, can be found men who experience a pleasure rather in receiving than in administering the birch. Nevertheless this is a fact, and did not discretion forbid, it would be easy to name men of the highest positions in diplomacy, literature, the army, &c., who, at the present day, indulge in this idiosyncrasy, and to point out the haunts they frequent.

Books innumerable in the English language are devoted to this subject alone; no English bawdy book is free from descriptions of flagellation, and numerous separate plates⁽⁵⁷⁾

⁵⁵ Two cases only need be mentioned here, viz., that of Father Girard and the girl Cadière at Toulon, the other of Cornelius Hadrien at Bruges. A sketch of both will be found in *A History of the Rod*, published by Hotten. The former will be treated fully in the course of this work.

⁵⁶ Thomæ Bartholini, Joan. Henrici Meibomi, Patris Henrici Meibomi, Filii *De Usu Flagrorum in Re Medica & Veneria*, &c. Francofurti, clc lxx. small 8vo., pp. 144, concerning which curious treatise, and two or three others "ejusdem farinae," I refer my readers to the interesting article in the *Analectabiblion*, vol. 2, p. 316.

⁵⁷ In the course of this work both the books and the plates will figure prominently.

exist, depicting whipping scenes; it has caused the separation of man and wife; the genteel female schools have been made subservient to the passions of its votaries;⁽⁵⁸⁾ and formerly it was spoken of without reserve on the public stage.⁽⁵⁹⁾ Flagellation anecdotes frequently occur in the pages of "The Rambler's," "The Original Rambler's," "The Bon Ton," and other similar Magazines. "Notes and Queries," contains many communications on the subject. Only a few years back a remarkable and lengthened correspondence filled the columns of such domestic periodicals as "The Family Herald," "The Englishwoman's Domestic Magazine,"⁽⁶⁰⁾ &c. That the topic has not lost its interest with the present generation may be estimated by the rapidity with which the first edition of Hotten's "History of the Rod" was sold; and at the present moment a

⁵⁸ Vide "Observations on the bad consequences of educating daughters at boarding schools," in two letters appended to *The Confessions* of J. Lackington. London: 1804. See also post p, 159.

⁵⁹ I extract the following lines from: *The Boarding-School*: or, the Sham Captain. An Opera. As it is Perform'd at the Theatre-Royal in Drury-Lane By His Majesty's Servants. London MDCCLXXXIII. (By Charles Coffey).

"While she is stripping to get a good whipping,
 "I'll away, dance and play,
 "Yes I will, that I will;
 "While she is stripping to get a good whipping,
 "I'll go and romp with the Girls and the Boys: &c."

⁶⁰ The correspondence which passed through the columns of this latter journal was afterwards issued in a separate pamphlet entitled: *Letters addressed to the Editor of the Englishwoman's Domestic Magazine on the Whipping of Girls, and the General Corporal Punishment of Children*. London: Office; Warwick House, Paternoster Row. Price Two Shillings. These letters were written during the months of April to December, 1870.

work,⁽⁶¹⁾ intended to run into five volumes, is in course of preparation, in which the subject is handled in the freest manner.

Although their productions have not been printed, it is well known that some of our most eminent poets and novelists of the present day have employed their pens on the subject.

At the early part of this century very sumptuously fitted up establishments, exclusively devoted to the administration of the birch, were not uncommon in London; and women of the town served, as it were, an apprenticeship in order to acquire the art of gracefully and effectively administering the rod. It would be easy to form a very lengthy list of these female flagellants, but I shall restrict myself to the mention of a few only. Mrs. Collett was a noted whipper, and George the IV is known to have visited her; she had an establishment in Tavistock Court, Covent Garden, whence she removed to the neighbourhood of Portland Place, and afterwards to Bedford Street, Russell Square, where she died. She brought up her niece in the same line, who, as Mrs. Mitchell, carried on a successful business in various places, among others at No. 22 (afterwards 44) Waterloo Road, and finally at St. Mary's Square, Kennington, where she died. Then came Mrs. James, who had been maid in the family of Lord Clanricarde; she had a house at No. 7 Carlisle Street, Soho; she retired from business with a good fortune, and dwelt at Notting Hill in luxury, her house being decorated with pictures, and her person covered with jewels. There

⁶¹ *Curiosities of Flagellation*, A series of Incidents and facts collected by an amateur flagellant, and published in 5 volumes. London, 1875. The book is being printed at Brussels, for a London bookseller, and has reached at present the completion of the first volume.

were, further: Mrs. Emma Lee, real name Richardson, of No. 50 Margaret Street, Regent Street; Mrs. Phillips, of No. 11 Upper Belgrave Place, Pimlico; Mrs. Shepherd, of No. 25 Gilbert Street; Mrs. Sarah Potter,⁶² alias Stewart, of various addresses, who died in 1873; and, were it not indiscreet, I might add the names of one or two other ladies who still carry on their calling. But the queen of her profession was undoubtedly Mrs. Theresa Berkley, of No. 28 Charlotte Street, Portland Place; she was a perfect mistress of her art, understood how to satisfy her clients, and was, moreover, a thorough woman of business, for she amassed during her career a considerable sum of money. "She possessed the first grand requisite of a courtizan, viz., lewdness; for without a woman is positively lecherous she cannot long keep up the affectation of it, and it will soon be perceived that she only moves her hands or her buttocks to the tune of pounds, shillings, and pence. She could assume great urbanity and good humour; she would study every lech, whim, caprice, and desire of her customer, and had the disposition to gratify them, if her avarice was rewarded in return. Her instruments of torture were more numerous than those of any other governess. Her supply of birch was extensive, and kept in water, so that it was always green and pliant: she had shafts with a dozen whip thongs on each of them; a dozen different sizes of cat-o'-nine-tails, some with needle points worked into them; various kinds of thin bending canes; leather straps like coach traces; battledoors, made of thick sole-leather, with inch nails run through to docket, and currycomb tough hides rendered callous by many years flagellation. Holly brushes,

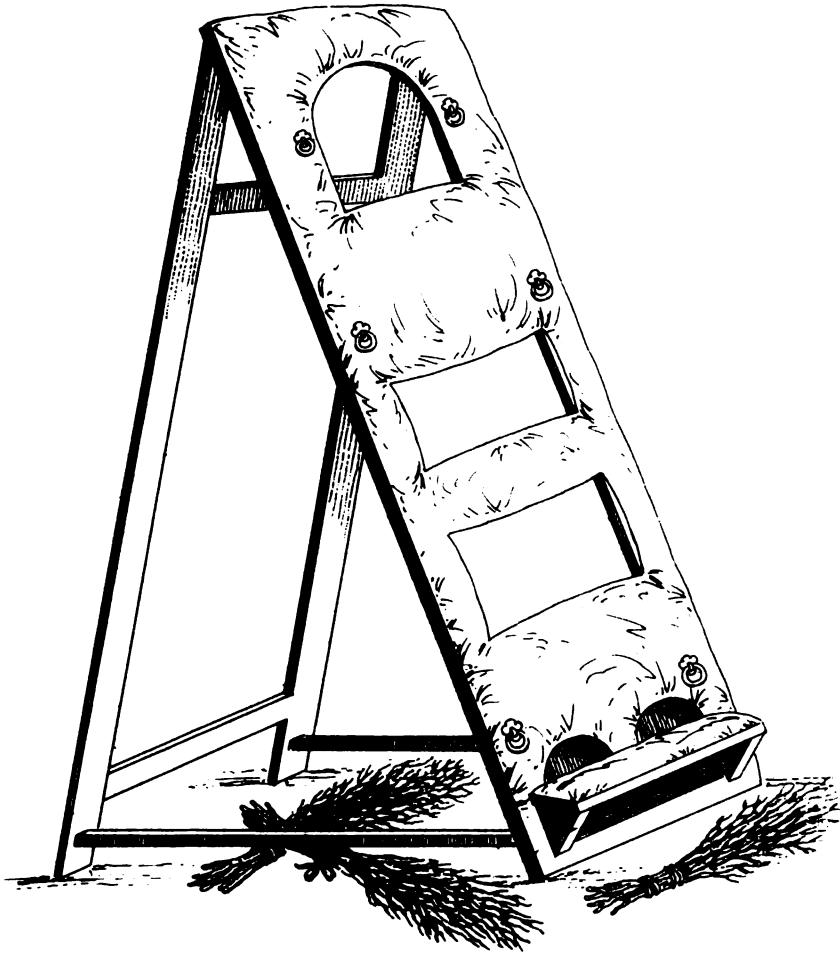
⁶² Of whom an account will be given in the course of this work.

furze brushes; a prickly evergreen, called butchers bush; and during the summer, glass and China vases, filled with a constant supply of green nettles, with which she often restored the dead to life. Thus, at her shop, whoever went with plenty of money, could be birched, whipped, fustigated, scourged, needle-pricked, half-hung, holly-brushed, furse-brushed, butcher-brushed, stinging-nettled, curry-combed, phlebotomized, and tortured till he had a belly full.

“For those whose *lech* it was to flog a woman, she would herself submit to a certain extent; but if they were gluttons at it, she had women in attendance who would take any number of lashes the flogger pleased, provided he forked out an *advalorem* duty. Among these were Miss Ring, Hannah Jones, Sally Taylor, One-eyed Peg, Bauld-cunted Poll, and a black girl, called Ebony Bet.

“The machine represented in the frontispiece⁶³) to this work, was invented for Mrs. Berkley to flog gentlemen upon, in the spring of 1828. It is capable of being opened to a considerable extent, so as to bring the body to any angle that might be desirable. There is a print in Mrs. Berkley’s memoirs, representing a man upon it quite naked. A woman is sitting in a chair exactly under it, with her bosom, belly, and bush exposed: she is *manualizing* his *embolon*, whilst Mrs. Berkley is birching his posteriors. The female acting as *frictrix*, was intended for Fisher, a fine, tall, dark haired girl, all must remember who visited Charlotte Street at that day, as well as the good humoured blonde, Willis; the plump, tight, frisky, and merry arsed Thurlow; Grenville, with the enormous bobbies; Bentinc, with breadth of hip and splendour of buttock; Olive, the gipsy,

⁶³ Which I reproduce.



The Berkeley Horse

whose brown skin, wicked black eye, and medicean form, would melt an anchorite ; the mild and amiable Palmer, with luxuriant and *well fledged* mount, from whose tufted honors many a noble lord has stolen a sprig ; and Pryce, the pleasing and complaisant, who, if birch was a question, could both give and take.

“When the new flogging machine was invented, the designer told her it would bring her into notice, and go by her name after her death ; and it did cause her to be talked of, and brought her a great deal of business. She died in September, 1836, having funded ten thousand pounds during the eight years she had been a governess. The original horse is among the models of the Society of Arts at the Adelphi, and was presented by Dr. Vance, her executor. * * * *

“Mrs. Berkley had also in her second floor, a hook and pulley attached to the ceiling, by which she could draw a man up by the hands. This operation is also represented in her memoirs. Many persons feel disappointed at her promised memoirs being so long delayed, but the publication was suspended at the request of Dr. Vance, of Cork Street, her executor. His recent death, however, will enable the firm, who hold the copyright of her autobiography, speedily to put it to press.”⁽⁴⁾

This account of Mrs. Berkley is, it must be acknowledged, curious, and, being substantially true, I have ventured to give it in full. Shortly after her death, her brother, who had been a

⁴ At the end of the vol. *Venus Schoolmistress*, (see that title, post) from which the above extracts are made, is advertised as, “in the press,” “The Auto-biography of the late Theresa Berkley, of Charlotte Street, Portland Place, containing Anecdotes of many of the present Nobility, and others, devoted to erotic pleasures, with numerous Plates.” The work was never published.

missionary for 30 years in Australia, arrived in England, but when he learned the source from which the property she had left him had been derived, he renounced all claim, and immediately went back to Australia. In default, the property was bequeathed to Dr. Vance, her medical attendant and executor; but he refused to administer, and the whole was escheated to the crown. Dr. Vance came into possession of her correspondence,⁽⁶⁵⁾ several boxes full, which, I am assured by one who examined it, was of the most extraordinary character, containing letters from the highest personages, male and female, in the land. The whole was eventually destroyed.

Many of these women, there can be little doubt, took an interest, if not a pleasure, in their vocation.⁽⁶⁶⁾ It is a well known fact that women are, and always have been, even more

⁶⁵ See previous note.

⁶⁶ The following is extracted from the correspondence of a gentleman still living, a passionate devotee of the birch, and one who is worthy of all confidence in matters connected with flagellation: "In my experience I have known *personally* several ladies of high rank who had an extraordinary passion for administering the rod, and that too with merciless severity. I knew too the wife of a clergyman, young and pretty, who carried the taste to excess. I have known one only who liked receiving it, and she was quite of the lowest order; when excited by drink, she would allow herself to be birched until her bottom was utterly raw, and the rod saturated with blood. she crying out during the operation 'harder! harder!' and blaspheming if it was not well laid on. At the establishment I have named (existing at present in London, but of which I suppress the name) there come twenty young girls who go through all the phases of schoolmistress, and whip fearfully severely. The programmes sent by the *pupils* are extraordinary—some like to be whipped as children on the knee, some on the back of a servant, others to be strapped down."

fond of wielding the rod than men, and this passion pervades the higher, rather than the lower classes. (⁶⁷)

Let us now return to the bibliographical(⁶⁸) phasis of our study, and give a moment's consideration to the way in which it is proposed to carry out the present work.

⁶⁷ Brantôme recounts : " J'ay ouy parler d'une grande Dame de par le monde, mais grandissime, qui ne se contentant de lasciveté naturelle; car elle estoit grande putain & estant mariée & veuve, aussi estoit-elle très-belle; pour la provoquer & exciter d'avantage, elle faisoit despouiller ses Dames & Filles, je dis les plus belles, & se delectoit fort à les voir, & puis elle les battoit du plat de la main sur les fesses, avec de grandes clacquades & blamuses assez rudes, & les filles, qui avoient delinqué en quelque chose, avec de bonnes verges, & alors son contentement estoit de les voir remuer, & faire les mouvements & tordions de leurs corps & fesses, lesquelles selon les coups qu'elles recevoient, en monstroient de bien estranges & plaisantes. Aucunes fois, sans les despouiller, les faisoit trousseur en robbe; car pour lors elles ne portoient point de calçons, & les clacquoit & fouettoit & sur les fesses, selon le sujet qu'elles luy donnoient, ou pour les faire rire, ou pleurer, & sur ces visions & contemplations s'y aiguisoit si bien ses appetits, qu'après elle les alloit passer bien souvent à bon escient avec quelque galant homme bien fort & robuste." *Vies des Dames Galantes.*

⁶⁸ In the excellent "Discours" which begins the eighth volume of De Bure's *Bibliographie Instructive*, Née de la Rochelle clearly defines the talents and acquirements which a bibliographer *ought* to possess. His standard, like that of Buckle for a historian, is much higher than is likely to be attained. However, his strictures are well worth attention. Those who take an interest in particulars concerning bibliographers and book collectors, will find both instruction and recreation in Dibdin's *Bibliomania*. I cannot refrain from specially mentioning here the worthy bibliomaniac with whom Dibdin begins his list, Richard de Bury, nor from recommending to my readers the pleasant translation, by J. B. Inglis, of his *Philobiblon*. In it occur many passages, the most eloquent and curious specimens of book madness with which I am acquainted. "You only, O Books, (exclaims the enthusiastic bishop) are

Bare catalogues, containing the titles of books only, are after all comparatively useless performances⁶⁹ to all except perhaps the bookseller; what we want to know is *what the book contains*, and not merely its title, size, or price.

But worse than dry catalogues are those so-called bibliographical works—*books made out of books*—in which the author (and in this the French are great adepts), taking some rare or curious volume for his foundation, raises thereupon a superstructure which gives no positive or tangible information about the volume in question; indeed what that volume really does contain is often carefully and artfully hidden, and the modern writer not unfrequently sucks the goodness out of his predecessor's production, and serves it up in a modern form of his own, without even frankly owning whence he has derived

liberal and independent. You give to all who ask, and enfranchise all who serve you assiduously. * * * You are golden urns in which manna is laid up, rocks flowing with honey, or rather indeed honey-combs; udders most copiously yielding the milk of life, store-rooms ever full; the tree of life, the four-streamed river of Paradise, where the human mind is fed, and the arid intellect moistened and watered; the ark of Noah, the ladder of Jacob, the troughs by which the fœtus in those who look upon them is coloured, the stones of the covenant, and the pitchers preserving the lamps of Gideon; the bag of David from which polished stones are taken that Goliath may be prostrated. You, O Books, are the golden vessels of the temple, the arms of the clerical militia with which the missiles of the most wicked are destroyed, fruitful olives, vines of Engaddi, fig-trees knowing no sterility; burning lamps to be ever held in hand. And, if it please us to speak figuratively, we shall be able to adapt the best sayings of every writing whatever to books."

⁶⁹ Mr. H. Stevens observes: "Bibliography is fast becoming an exact science, and not a whit too soon. It is high time to separate it from mere catalogue making. It is becoming a necessity to both the scholar and the collector (they are not always identical.)" *Bibliotheca Geographica*.

his information or ideas; or the old volume is taken, like the text of a sermon, as an excuse for the writer to display his wit or his fine writing. "Castrant alios, ut libros suos, per se graciles, alieno adipe suffarcinent." Such jejune performances—"words! words! words!"—cannot be too severely deprecated; ⁽⁷⁰⁾ they are worse than the bare catalogues, for they not only do not give reliable information, but they actually mislead. ⁽⁷¹⁾

"A quoi bon mettre au jour tous ces discours frivoles,

"Et ces Riens enfermés dans de grandes paroles?" ⁽⁷²⁾

I have endeavoured to avoid this kind of book making, or pretended biographical writing, altogether; *facts and facts only* are wanted, and these, not spread out and interlarded with fine words, or wrapped up in pretty sentences, ⁽⁷³⁾ but condensed,

⁷⁰ "Lucian happily describes the works of those who abound with the most luxuriant language, void of ideas. He calls their unmeaning verbosity 'anemone-words'; for anemonies are flowers, which, however brilliant, only please the eye, leaving no fragrance. Pratt, who was a writer of flowing but nugatory verses, was compared to the *daisy*; a flower indeed common enough, but without odour." *Curiosities of Literature*, vol. 1, p. 96.

⁷¹ The pleasant image of the Rev. R. A. Willmott may not be unacceptable here: "Literature is a garden, books are particular views of it, and readers are visitors. Much of their pleasure depends on the guides. It is very important to obtain the assistance of those only who are familiar with the beauties they show, and able, from feeling and practice, to appreciate lights and shades and colours." *Pleasures of Literature*, p. 81.

⁷² Boileau. Sat. ix, 155.

⁷³ Although his own style was not perfect, being, according to his editor, La Monnoye, "enflé, guindé, alambiqué, rempli de mauvaises phrases, & sur tout d'idiotismes," (vol. 1, part 1, p. xi) yet Adrien Baillet knew well enough what were the requisites of good writing for bibliographical works, and erects the following standard: "il faut éviter sur toutes choses tout ce qui y a l'air d'affectation, s'éloigner également des extrémités de l'élévation & de la bassesse, & fuir les excès de la contrainte & du relâchement, de l'afféterie

and brought into as small a compass as is compatible with clearness and utility.⁽¹⁴⁾ Butler aptly says:

"As 'tis a greater mystery in the Art
 "Of Painting to *foreshorten* any part
 "Than *draw it out*, so 'tis in Books the chief
 "Of all perfections to be plain and brief."

The object of the present work is to catalogue, as thoroughly, and at the same time, as tersely as possible, books which, as a rule, have not been mentioned, or mentioned but superficially by former bibliographers, and to notice them in such a way that the student or collector may be able to form a pretty just estimate of their value or purport, without having recourse to the books themselves.⁽¹⁵⁾ This is the more necessary inasmuch

& de la négligence, du scrupule & de la licence." (vol. I, part I, p. XLIV). *Jugemens des Savans*.

"The words in prose ought to express the intended meaning; (truly remarks S. T. Coleridge) if they attract attention to themselves, it is a fault; in the very best styles, as Southey's, you read page after page, without noticing the medium." *Table Talk*.

¹⁴ Let me quote here the words of Mr. J. F. Boyes, who, in the preface (p. ix) to his *Life and Books*, observes: "There are now so many writers, so many calls on the attention of the public, that it becomes almost a duty for a man who professes to add nothing of the artist to the author, to say as briefly as may be, what he has to say. There has been, in the case of the present work, a desire to avoid verbiage, even to the degree of hazarding the charge of abruptness. * * * With abruptness there is generally, at any rate, plain speaking. The reader, too, can quit me at any moment; at least the longest call made upon his patience, on any one subject, will not exceed five or ten minutes at the utmost."

¹⁵ "It not unfrequently happens (Mr. H. Stevens justly points out) that students exhaust their energies in mastering the materials of their subjects, before they put pens to paper. Not every historian has the pluck, persistence and toughness of Gibbon." *Bibliotheca Geographica*.

as the works to be catalogued are frequently very scarce, expensive and difficult to procure ; besides they are generally of such a nature that, independently of any other reason, many students will not be displeased to find the work done.⁽⁷⁶⁾ Although my purpose is to deal more particularly with English literature, yet I do not exclude from my pages the forbidden books of any country, language, epoch, or branch of literature. My object is to collect into a common fold the stray sheep, to find a home for the pariahs of every nation. I do not then hesitate to notice the catchpennies⁽⁷⁷⁾ hawked in the public streets, as well as the sumptuous volumes got up for the select few, and whose price is counted in guineas. I embrace indeed that

⁷⁶ In speaking of his own admirable catalogue of Poetical Works, M. Viollet le Duc remarks : " Je n'ai pas la vanité de croire que mon catalogue, comme on a bien voulu me l'écrire, peut tenir lieu d'une bibliothèque poétique ; mais je sais qu'il est très facile et parfois agréable de trouver une besogne faite. Les journaux ont habitué beaucoup de personnes à trouver des jugements tout portés sur des œuvres de l'esprit d'autrui, et à les adopter sans contrôle. La vie occupée de nos jours ne permet pas aux personnes mêmes qui aiment les lettres, d'y donner tout le temps que leur étude exige. Je sais ce qu'il m'a fallu de volonté persévérante pour lire ces livres que je catalogue, les analyser, les extraire. Je puis affirmer, car il n'y pas (sic) de quoi se vanter, qu'il fallait un vieillard qui, comme moi, eût employé consciencieusement sa vie dans des occupations arides et contraires à ses goûts, pour trouver de la distraction dans une lecture et dans un travail qui, tels fastidieux qu'ils paraissent, avaient au moins un côté littéraire et dont l'appréciation exigeait une certaine application de l'esprit." *Catalogue*, 1847, Introduction, p. vi.

⁷⁷ "The most worthless book of a bygone day (exclaims Professor De Morgan) is a record worthy of preservation. Like a telescopic star, its obscurity may render it unavailable for most purposes ; but it serves, in hands which know how to use it, to determine the places of more important bodies." *Arithmetical Books*, p. 11.

which should be avoided⁽⁷⁸⁾ as well as that which should be sought. In this work will be found books in every branch of literature, and I have purposely selected works as various as possible, in order to show through what widely spread ramifications erotic literature extends, and what a vast field has to be traversed. The field indeed, even in this restricted portion of bibliography, is so extended, and the books so numerous, that I have no hope of ever exhausting my subject.⁽⁷⁹⁾ In the present volume we, if I may be allowed a simile, merely enter the library, and taking down from the surrounding shelves such volumes, in each department, as may strike us, or which are within reach, note them as thoroughly as our means or time permit. The real labour, the exhausting of each branch, each subject, or the writings of every author, has yet to be done, and,

⁷⁸ No book collector will, I think, deny the utility of this, for careful and well versed in titles and editions as he may be, he cannot fail sometimes to be deceived. That ardent collector, Richard de Bury, has said: "that no expense ought to prevent men from buying books when what is demanded for them is at their command, unless the knavery of the seller is to be withstood, or a better opportunity of purchasing is expected." *Philobiblon*, p. 17. Five hundred years however have vastly altered the book trade, and were the good bishop of Durham to direct us to day he would modify his instructions. It is scarcely conceivable that the high prices, which spurious editions of unimportant works not unfrequently fetch at present, would be given, did the purchasers really know what they were buying. See post, pp. 220 and 223.

⁷⁹ M. GUSTAVE BRUNET remarks: "la science des livres offre une carrière si vaste qu'il est impossible de tout connaître, et qu'il y aura constamment bien des lacunes et même plus d'une méprise à relever dans les travaux les mieux faits." *Imprimeurs Imaginaires*, p. 11.

"Le domaine de la bibliographie est d'une telle étendue qu'il est à peu près impossible à un seul chercheur de ne pas laisser quelque coin inexploré." *Bulletin du Bibliophile*, 1875, p. 488.

should my undertaking be found useful, I trust that some abler bibliographer than myself, one with greater opportunities and more time at his disposal, may take up the work where I leave it, and bring it to a complete and thoroughly satisfactory conclusion.⁽⁸⁰⁾

In planning out my book I had at first intended to classify my material under *subjects*, but this I soon found impracticable,⁽⁸¹⁾ the titles of this kind of books being so specially deceptive;⁽⁸²⁾

⁸⁰ I would apply to my own book the words which Adrien Baillet did to his: "Car je ne considère ce Recueil que comme une première ébauche, & comme un essai assés léger & superficiel, ou comme une épreuve encore toute brute & fort imparfaite, de ce qu'on pourroit faire dans la suite sur un sujet si important & si nécessaire." *Jugemens des Savans*, vol. 1, part 1, p. XLIII.

⁸¹ At p. 315 of his *Curiosités Bibliographiques*, M. L. Lalanne has pointed out many curious errors in classification.

Some judicious remarks as to catalogue making, and some amusing blunders in that of the British Museum will be found in a small tract, now scarce, by Mr. James Bohn, entitled: *Observations on the Plan and Progress of the Catalogue of the Library of The British Museum* by a Bookseller, 1855.

As I have just mentioned the British Museum, it may not be altogether out of place to note here, if only for the sake of record, a tract replete with personal abuse of its officers, entitled: *The Actual Condition of the British Museum. A Literary Expostulation.* by Stefan Poles. London: 1875. pp. 55, which was hawked for several months before its doors at 1/-. The unfortunate author, a Polish refugee, did not long survive his intemperate attack, but expired early in November, 1875, at the Middlesex Hospital, without a friend to close his eyes, or even to claim his body. See "The Pall Mall Gazette," Nov. 9, and "The World," Nov. 24.

Those who are interested in our noble institution (and what Englishman is not?) may peruse with profit the strictures of Mr J. Payne Collier in the preface, p. viii, to his *Bibliographical and Critical Account of the Rarest Books of the English Language*.

⁸² Who would expect, for instance, to find in "The Toast," written by
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for I should in many instances have placed books, had I gone by the titles, in a division to which they did not belong, or, had I been guided by the real nature of the contents, under headings where they would with difficulty be found. I have adopted, then a strictly *alphabetical* arrangement.⁽⁸³⁾

I have ventured, I believe, further than any previous bibliographer in giving frequent and copious extracts,⁽⁸⁴⁾ and in allowing the authors, as much as possible, to tell their own stories in their own words; a few lines by the author himself being, in my opinion, a better guide for the appreciation of him and his book than a page of description from another pen. I have nevertheless endeavoured to collect the opinions of previous critics and bibliographers, so that the reader may estimate the books rather from their remarks than from my own.

a Rev. Dr., a vile and indecent satire upon a lady of rank; or under the title "Le Parallele vivant des deux Sexes," an eulogy upon Louis XV? One would certainly not look for obscene novels under the modest titles: "Un Été à la Campagne," and "Letters from a Friend in Paris."

On this subject Menken observes: "On ne sauroit nier que les Sots & les Ignorans ne soient ordinairement les Dupes de grands Titres. Attentifs à la seule beauté du Frontispice, incapables même de porter leur vûës plus loin, ils conçoivent une idée plus ou moins grande d'un Livre, à mesure que le Titre en est plus ou moins specieux. C'est ce que n'ignorent pas nos petits Auteurs, dont les Productions ont un si grand besoin de ces Titres favorables." *De la Charlatanerie des Savans*, p. 30.

⁸³ This arrangement is however, in the present work, of minor importance, as everything is recapitulated in the final alphabetical index.

⁸⁴ This will no doubt be objected to by some on account of the nature of the passages cited. To such objections I would reply in the words of Pierre Bayle: "que l'on condamne Catulle, Lucrece, Juvenal, & Suetone tant qu'on voudra, on ne pourra point condamner un Ecrivain qui les cite. Ce sont des Auteurs exposez en vente chez tous les Libraires; ils ne peuvent pas

Further I have sought to cluster together, taking each several book as a stand point, such information connected with its subject as I may have deemed relevant and illustrative.

Of the books noticed I could have wished to have used the *original* or at any rate the *best* editions, but such were not always procurable, and I have preferred to describe only such books and editions as I have actually had in hands, rather than accept the *ipse dixit* of any other writer however accurate.⁽⁸⁵⁾ Indeed I have laid down this invariable rule, *never to criticise a work which I have not read, nor to describe a volume or an edition which I have not examined.*⁽⁸⁶⁾

faire plus de mal par les passages que l'on en rapporte, que dans leur source ; & il y a une différence extrême entre les premiers Auteurs d'une Obscénité, & ceux qui ne la rapportent que comme la preuve d'un fait ou d'une raison que la matière qu'ils traitent les oblige de mettre en avant. * * * Le droit qu'on a de citer ce que j'ai cité se fonde sur deux raisons : l'une, que s'il est permis à toute la terre de lire Catulle & Martial, &c., il est permis à un Auteur de rapporter de ces Poètes les passages que bon lui semble : l'autre, que s'il est permis aux Historiens de rapporter une action impure commise par Caligula, il est permis à un Auteur de rapporter une pensée ou une remarque obscène de Montaigne ou de Brantome ; car cette remarque n'est pas une action à beaucoup près aussi criminelle que les infamies de Caligula. Quiconque a droit sur le plus a droit sur le moins, & il seroit contradictoire ou absurde de vouloir bien que Petrone, et Suetone, & les Poètes les plus lascifs, soient imprimez & vendus publiquement avec des Notes qui en expliquent les Obscénitez les plus brutales, & de défendre à l'Auteur d'un Dictionnaire Historique commenté de se servir d'un passage de ces Ecrivains pour confirmer ou pour éclaircir quelque chose." **Dic. Historique.** Art. "Eclaircissement sur les Obscénitez."

⁸⁵ "Il serait souhaitable, dit Vigneul-Marville, que ceux qui se mêlent de nous donner des bibliothèques ne parlissent que des livres de leur métier, ou que des livres qui leur fussent tout à fait connus. Quand on marche à l'aveugle dans ces sortes de catalogues, on ne manque pas de se tromper et de tromper les autres." Quoted at p. 314 of *Curiosités Bibliographiques*.

⁸⁶ I might indeed with truth adopt the words of Mr. J. Payne Collier,

For any information which is not from my own knowledge and experience I always give my authority.⁽⁸⁷⁾ This manner of working must necessarily limit the scope and extent of my book, but will, I trust, be found to insure a proportionate amount of exactitude. Were all bibliographers to adopt the same scheme, oft repeated blunders would soon be wiped away, and bibliography would ere long attain a degree of precision, certainty and correctness, which it does not, especially with the books I am about to consider, at present possess.⁽⁸⁸⁾

who, at p. xi of the Preface to his *Bibliographical and Critical Account of the Rarest Books in the English Language*, writes: "I can assert, without the chance of contradiction, that there is no one book, the merits or peculiarities of which are discussed in these volumes, that has not passed through my own hands and been carefully read by my own eyes: there is no extract, no line, that has not been copied by my own pen; and although I cannot for an instant suppose that I have altogether avoided mistakes, I hope that I have made as few as possible:" &c.

⁸⁷ I would say with the Rev. C. C. Colton: "Where I am ignorant, and know that I am so, I am silent. That Grecian gave a better reason for his taciturnity, than most authors for their loquacity, who observed, '*What was to the purpose I could not say; and what was not to the purpose, I would not say.*'" Preface to *Lacon*.

⁸⁸ Were every bibliographer to confine himself to describing such volumes only as he had actually seen, and devote his attention specially to books in those languages or branches of literature with which he is best acquainted, it would afterwards only require a few clerks and a careful publisher to combine these various labours, and, by a simple alphabetical arrangement and an exact noting of authorities, to produce an universal bibliography, at once useful and reliable.

I would further suggest to gentlemen having fine libraries, and possessing, in addition to the books themselves, the faculty of understanding and appreciating them, the boon they would confer upon the book-loving world were they to devote a part of the time they spend in their libraries to the description of their rare and remarkable volumes. Such an occupation would soon ripen into an absorbing enjoyment, and could not fail to prove of inestimable bibliographical value.

An analogous idea, applied to the kindred study of biography, has been

In no instance have I made an attempt at translation, but have invariably reproduced all citations in the language in which the authors wrote them. The very best rendering into another tongue can but weaken the original.⁽⁸⁹⁾ In carrying out rigourously this determination I act, I think, in accordance with the spirit of the age, which tends undoubtedly towards a more universal knowledge of languages,⁽⁹⁰⁾ both

propounded as follows by Josef de Rezabal y Ugarte: "Ademas yo pienso que el medio mas seguro de que la nacion logre tener una Biblioteca completa es el de que se forme por partes, dedicandose cada provincia, ó cuerpo eclesiastico ó politico á publicar la respectiva á los escritores que han florecido en cada uno de ellos; pues siempre les son mas domesticas y faciles de adquirir las noticias, así de sus empleos y ocupaciones, como de sus tareas literarias. Por otra parte, siendo su plan mas limitado, puede desempeñarse con mayor acierto y puntualidad." *Biblioteca de los Escritores* &c. "Prologo," p. xii.

⁸⁹ Upon this point the Rev. R. A. Willmott aptly remarks: "The first duty of a reader is to study the genius of his own country. But whosoever has leisure and opportunity may profit by the speech of other lands, since it enlarges the Pleasure of Literature, and because translations imperfectly reflect the original. They are landscapes or portraits transferred to the wood. Outline, and grouping, and features may be preserved, but colour and life escape. By what process of skill can the copyist produce, in their full splendour, the epithets of St. Paul, the silvery lights of Livy, or the picture-words of Aeschylus. The weather-stains of Dante disappear in the modern fabric. The bloom of Petrarch melts under the touch. The polish rubs off from Massillon and Racine, and the crowded thoughtfulness of Pascal is scattered." *Pleasures of Literature*, p. 274.

⁹⁰ Southey calculates: "that a man who shaves himself every day, and lives to the age of threescore and ten, expends during his life as much time in the act of shaving, as would have sufficed for learning seven languages." He works his proposition out by actual figures and with no little humour, and adds: "It is strictly true that in the time specified a man of good capacity might add seven more languages to the seven for which that computation was

ancient and modern. Besides, this work is, as before stated, not intended for the general public, but for students, who, if they will know their authors properly, must be masters of the language in which they wrote.⁽⁹¹⁾ One phase of translation in which the French are special sinners, cannot be too strongly condemned; it is the conversion from one idiom into another of *book titles* and *proper names*; in the first instance, all alphabetical, and sometimes subject reference is destroyed; in the second, blunders and confusion are frequently created.⁽⁹²⁾ Let me add that all extracts given are transcribed with every fault and peculiarity, whether of spelling or punctuation; this should be borne in mind, so that errors which belong to the original may not be attributed to me or my printer. Gross blunders,

formed; and that a person who has any remarkable aptitude for such studies might in that time acquire every language in which there are books to be procured." Whatever may be the worth of this theory, there can be no doubt about the truth contained in the paragraph with which Southey concludes the chapter: "See, Reader, what the value of time is, when put out at simple interest. But there is no simple interest in knowledge. Whatever funds you have in that Bank go on increasing by interest upon interest,—till the Bank fails." *The Doctor*, Chaps. 154 and 155.

⁹¹ Again I quote from the *Pleasures of Literature* (p. 273). "Of course every new language is a new instrument of power. He who has the widest knowledge may be said to possess the amplest capacity of enjoyment. Each dialect introduces him to a fresh country, with all its beauties of scenery and fruitfulness of production. He is a traveller over the world."

⁹² In his *Curiosités Littéraires*, M. L. Lalanne has made an interesting chapter on translators and their blunders, I will instance but one: *Love's last Shift* was rendered into French by *Dernière Chemise de l'Amour*. And yet M. Lalanne has, in his *Curiosités Bibliographiques* (p. 403), committed as gross a blunder as any he has pointed out, by converting the *Fleet Prison* into "*prison de la Flotte*."

or noteworthy peculiarities I have pointed out by a (sic). This system I have adopted with titles as well as with quotations.⁹³ Its utility, I think, cannot be questioned, for by a peculiarity of diction, a special manner of punctuation, the omission or improper use of an accent, an author may be detected, the genuineness of an edition determined, or even in some instances the place and date of the publication fixed.⁹⁴

A word may not be out of place here as to the way in which I have noted the sizes of books. The nomenclature of this subdivision appears to be uncertain and confused even among

⁹³ Among other useful instructions as to the best mode of making catalogues, given by Mr. B. Sobolstchikoff in his excellent little volume, **Principes pour l'organisation et la conservation des Grandes Bibliothèques**, we read the following: "La carte (or slip on which the rough draught of the catalogue is to be made) doit être écrite dans la même langue que le titre du livre. La carte doit conserver scrupuleusement l'orthographe du titre avec toutes ses fautes ou irrégularités. Dans le dernier cas il faut mettre après la faute le mot (*sic*), afin qu'un jour le lecteur ne prenne pas une irrégularité réelle du titre pour une erreur de copiste, et ne soit exposé à la tentation de détruire l'exactitude de la carte en voulant la corriger. L'année imprimée en chiffres romains ne doit pas être copiée en chiffres arabes. Sur quelques livres anciens, l'année est désignée d'une manière très-étrange, par exemple: CIO. IO. CXIIC, ce qui veut dire 1688; ce n'est quelquefois qu'une faute d'impression, et une analyse approfondie vient prouver par exemple que ce devait être l'année 1712 et non 1688, l'auteur du livre n'étant pas encore né ou bien n'étant encore qu'un enfant. * * * Éviter les omissions et les abréviations en copiant le titre en entier." &c. (p.51).

⁹⁴ "Were I to begin this work again (says Professor De Morgan in the Introduction to **Arithmetical Books**), I would in every instance make reference to some battered letter, or defect of lineation, or something which would be pretty certain not to recur in any real *reprint*. Ordinary errata would not be conclusive: for these might be reprinted for want of perceiving the error."

paper makers and publishers.⁽⁹⁵⁾ I have simplified the matter

⁹⁵ Nearly every bibliographer has said something on this subject, which has resulted generally in adding another difficulty to an already complicated question; the remarks however of Professor De Morgan (although I have not exactly adopted his plan) appear to me so well worthy of consideration that I venture to reproduce them: "A folio, quarto, octavo, duodecimo, or smaller work, is now generally known by its size, though not always. In the folio the sheet of paper makes two leaves or four pages, in the quarto four leaves, in the octavo eight, in the duodecimo twelve, and so on. But even the publisher thinks more of size than of the folding of the sheet when he talks about octavo or quarto; and accordingly, when he folds a sheet of paper into *six* leaves, making what ought to be a *sexto* book, he calls it a duodecimo printed in half sheets, because such printing is always done with half-sized paper, or with half sheets, so as to give a duodecimo size. From a very early period it has been universal to distinguish the sheets by different letters called *signatures*. In the book now before the reader, which is a half-duodecimo (or what I call a *duodecimo in threes*), the first sheet which follows the prefatory matter, B, has B on the first leaf, and B₂ on the third; which is enough for the folder's purpose. But in former times the signatures were generally carried on through half the sheet, and sometimes through the whole. Again, in modern times, no sheet ever goes into and forms part of another; that is, no leaf of any one sheet ever lies between two leaves of another. But in the sixteenth century, and even later in Italy, it was common enough to print in *quire-fashion*. Imagine a common copybook, written through straightforward, and the string then cut: and suppose it then separates into four double leaves besides the cover. It would then have sixteen pages, the separate double leaves containing several pages 1, 2, 15, 16; 3, 4, 13, 14; 5, 6, 11, 12; 7, 8, 9, 10.

"If a book were printed in this way, it would certainly be a folio, if the four double leaves of any one quire or gathering were each a separate sheet: and if the sheet were the usual size, it would give the common folio size. But if each gathering had the same letter on all its sheets, if the above for instance were marked A₁ on page 1, A₂ on page 3, A₃ on page 5, and A₄ on page 7; the book, when made up, would have all the appearance of a more recent octavo in its signatures." *Arithmetical Books*, p. xi.

Let me add that in many books of the last century, especially those printed abroad, the paper seems to have been used indiscriminately in sheets or half-sheets, for in the same volume are sometimes found signatures of 8 and 16 leaves, &c.

as far as possible. A book with 4 leaves (not pages) from signature to signature, I call 4to., 8 leaves 8vo., 12 leaves 12mo., &c.; but if half sheets of paper have been used, then the count is diminished by half, and an 8vo. book counts as a 4to. In such instances I maintain the size which the book has, and add in parenthesis its exact count, thus: 8vo. (*counts* 4), 12mo. (*counts* 6), &c. Further I add, when necessary, one word of description, such as *square*, *small*, *tall*, &c. If I use, in rare instances, any special technicality, I quote it from a publisher's or bookseller's catalogue for a purpose.

In a few instances I facsimile by photo-lithography title pages or even pages of the text, in which beauties or peculiarities occur which it would be impossible to reproduce in type. I should indeed be pleased to see photography applied in a thorough and complete manner to bibliography. It would be an absolute guarantee of correctness, and would surely be an adornment as well.⁹⁶ A biographical work is certainly embellished by good and correct portraits of the persons whose memoirs it contains, why not a bibliography by exact pictures of the books described? The real utility would be greater in the latter case, because the portrait of a man who is dead can serve no *practical* purpose; it cannot assist us in recognising him, as we shall never see him. Whereas with books it is different: they are longer lived than their authors, do not become, except in rare instances, extinct, and we may hope, however scarce they may be, to meet with them one day or other; to

⁹⁶ Mr. H. Stevens claims to be the originator of this application, and in his "Bibliotheca Geographica" gives a long and minute description of it under the title "Photobibliography." His remarks are well worth consideration.

possess then their exact likeness must aid us most materially in their certain recognition.

Nothing need be said about abbreviations. I have employed none that cannot be at once understood, without any special explanation, by every reader, whether English or Foreign. As economy has not been considered in getting up this work, so space was no material object, and I have preferred to employ a few more lines, or even pages, rather than subject my readers to the necessity of consulting a table of contractions.

The scarcity of books is so much a question of guess-work and of comparison, based for the most part on individual experience, or personal opinion,⁽⁹⁷⁾ that I have preferred to remain silent on that point when I have no certain and precise information to offer. Such indications as "uncommon," "scarce," "very scarce," &c.,⁽⁹⁸⁾ made by a judicious and experienced

⁹⁷ For instance, one collector may have been vainly seeking, during several years, to possess a work, which may have been offered more than once to another collector in the same town, known as an amateur of the class of literature to which the work in question belongs. I have known such instances. The one would pronounce the book very scarce, while the other would consider it moderately common.

⁹⁸ In the preface to his *Bibliothèque curieuse*, David Clement gives a scale for the different degrees of rarity of books, and indeed treats the matter very exhaustively; but his remarks, after all, embody only his own opinion, and cannot be accepted as binding or decisive. Granting however what he propounds, viz., that a book of which there are only 50 or 60 copies shall be called "extrêmement rare," one of which there are but 10 copies "de la dernière rareté," &c., how is it possible, let me ask, for any bibliographer to determine positively (except in rare instances) that only a certain number of copies of a particular book actually exist at present? May there not be, hidden on the unvisited shelves of private, and even of public libraries, or in forgotten lumber rooms, volumes, the existence of which is still unknown?

bibliographer, may be useful in a dictionary of general bibliography, but are of little value in a work like the present. The greater part of the books which I notice have been printed, either privately or surreptitiously, in small issues, for special classes of readers or collectors, and may, as a rule, be designated as scarce or uncommon.⁽⁹⁹⁾ Furthermore, in addition to "the thousand natural shocks" that books are heirs to, this particular kind is subject to other dangers. They do not usually find their way into public libraries, where they would be comparatively secure, but are for the most part possessed by amateurs, at whose death they are not unfrequently burned; and they are always liable to destruction at the hands of the law. Their scarcity then, supposing their original issues to be identical, is very much in proportion to their age; and as society is constantly, so to say, at war with them, the natural course is for them to die out altogether. So that rather than hazard an unfounded opinion, "*vox, et præterea nihil*," I have endeavoured to give some definite and exact data, such as : number of copies issued of an edition ;⁽¹⁰⁰⁾ number of copies destroyed by the law or otherwise, number of copies sent to a foreign country,⁽¹⁰¹⁾

⁹⁹ " Les Livres condamnés ou condamnables (observez Clement, ut supra) sont ordinairement *rare*s. Je mets de ce nombre, Les Livres qui traitent des Arts superstitieux. Les Livres Paradoxes ou Hétérodoxes. Les Livres remplis d'obscénités. Les Livres qui traitent des matières sacrées d'une manière qui les deshonne. Les Livres séditions ou préjudicables à quelque grande Maison. Les Satires, & les Libelles difamatoires."

¹⁰⁰ Not of the work itself. "Avant toutes choses (Clement urges, ut supra) il faudra bien prendre garde, de ne pas confondre les Ouvrages mêmes, avec les diverses Editions qu'on en a faites. Un Livre peut être très-commun, dont il y ait des Editions *très-rare*s."

¹⁰¹ A book may be common in one country and scarce in another. For

when such destruction or transportation has taken place. The reader can then form his own opinion as to their rarity.⁽¹⁰²⁾

I have not attempted to generalise or draw to a head the various and diverse materials which I have manipulated; this is the province of the historian rather than of the bibliographer, and requires a more comprehensive grasp and an abler hand than mine. Should I have been in any way useful in preparing for a future historian matter difficult to meet with, or which, from its nature, he would possibly prefer that another rather than himself should collect, or should I have thrown out any suggestion which may lead to the more liberal and thorough treatment of bibliography, all that I aimed at when I undertook the present work will have been attained.

The title may perhaps not seem altogether well chosen. "**Index Librorum Prohibitorum**" is of very ancient date, and has been frequently employed, particularly by the Church of Rome.⁽¹⁰³⁾ A title which would indicate clearly, and yet

instance, the issue of the "**History of the Sect of Mahárájas**" (see post, p. 268) was 500 copies, of which 450 were dispatched to Bombay, while 50 only were retained by the London publishers. The volume may then be considered rare in Europe and plentiful in India. Of the "**Curiositates Eroticæ**" (noticed at p. 174) 250 copies were struck off, of which 200 were sent to New York, and 50 kept in London. The work is then commoner in America than in England.

¹⁰² The above remarks are nearly summed up in the following observations of Clement: "**L'on trouvera facilement un Livre aujourd'hui, qui sera rare dans vint ans. Un autre se présentera tous les jours en Espagne, que l'on chercheroit inutilement en France. Le troisième ne sauroit échaper aux recherches d'un homme, dont les Correspondances s'étendent jusqu'au bout de l'Europe; tandis qu'il restera invisible pour un autre, dont les liaisons ne vont pas au delà des bornes de la Patrie.**" *Bibliothèque curieuse*, preface.

¹⁰³ The *first Index* was drawn up at Rome by Pope Gelasius I, in 494;

without offence the books which these pages embrace was not easy to devise. The few English words with which I qualify the Latin heading will, I trust, obviate any confusion or ambiguity.

I cannot hope, nor do I for one moment expect that my work will pass uncensured. Many will justly proclaim it incomplete.⁽¹⁰⁴⁾ But what bibliographical work is there which is

the first *Index* published at Venice dates 1543; and in Spain the Inquisition published the first *Index* for that country in 1559. See *Curiosités Bibliographiques*, pp. 355 and 369. For lists of the various *Indices* consult *Manuel du Libraire*, and *Bibliotheca Bibliographica*; refer also to the Rev. Joseph Mendham's two works *The Literary Policy of the Church of Rome exhibited in an Account of her Damnable Catalogues or Indices*, &c., London: 1830, and *An Index of Prohibited Books*, by command of the present Pope, Gregory XVI. In 1835; &c. London: MDCCCXL. An alphabetical list of the principal authors condemned in Pope Gregory XVIth's Index, will be found reproduced at p. 88 of the first vol. of *The Book-Worm*. Should the student desire to pursue the subject further, he will do well to glance through a 16mo. volume, entitled *Les Mauvais Livres, les Mauvais Journaux et les Romans*, published at Brussels, in 1842, anonymously, but of which the author is the Jesuit father, Jean Baptiste Boone. It may be considered as a commentary on, or enlargement of the Papal Indices; and an idea may be formed of the length to which the book-prohibitors are prepared to go when such publications as "La Revue des Deux-Mondes," the "Bibliothèque universelle d'éducation," the "Trésor historique et littéraire," &c., are forbidden, or when the names of Hallam, Guizot, Thiers, Captain Marryat, and even Oliver Goldsmith figure among the authors to be avoided. "Bishop Barlow advises the scholar in search of good books to look for them in the 'Index Expurgatorius,' published by the Roman Catholic Church." Vide *Book-Worm*, ut supra.

¹⁰⁴ Let me here borrow the observations of Dr. Graesse: "En tout je prie de tout mon cœur Mss. les critiques de vouloir bien tenir compte de l'impossibilité d'un auteur quelconque de satisfaire à toutes les prétentions, et de se souvenir de l'axiome que rien n'est parfait dans ce monde. Or, si quelqu'un, après avoir pris note des différents matériaux nécessaires à son

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not unfortunately open to the same complaint? Some ⁽¹⁰⁵⁾ will object to my having touched books of such a nature, ⁽¹⁰⁶⁾ and will wonder why I have not turned my attention to works on

ouvrage, croit enfin être parvenu à un certain terme de ses investigations et les présente au monde littéraire, il n'en résulte pas qu'il ait produit un ouvrage parfait." *Trésor de Livres Rares*, "Avant-propos" to "Supplément."

¹⁰⁵ "Le public demande à un écrivain dont il achète le livre, de lui donner du neuf; et le public se fâche quand on lui donne quelque chose qui choque les idées reçues; cette contradiction est sur-tout bien sensible en morale, où tout ce qui est reçu, est excessivement commun, et où tout ce qui ne l'est pas, fait rejaillir toujours un certain degré de blâme sur l'écrivain qui le hasarde.

"Qui osera dire que les seules actions coupables sont celles dont il résulte quelque mal; et qu'une action utile est toujours vertueuse? Qui osera le dire? Ce ne sera pas moi." J. B. Say, *Petit Volume*, p. 11.

¹⁰⁶ This objection is humorously answered by the Abbé Lenglet du Fresnoy: "Vous auriez pû, me dira-t-on, vous occuper de choses plus sérieuses; qui en doute? Mais elles m'auroient ennuyé, & j'avois besoin de m'égayer; n'est on pas heureux quand on le peut faire tout seul, & se tenir lieu par-là d'une bonne compagnie? Alors on n'a rien à craindre; c'est le tempérament qu'il me falloit prendre, & c'est aussi ce que j'ai trouvé de plus utile dans mon travail. Qu'on ne s'avise donc point de s'en scandaliser; car si je prenois un ton plus sérieux, je dirois avec un bel esprit (M. Pellison, *Discours sur les Œuvres de Sarasin*) qui s'est trouvé dans un cas pareil. 'Qui ne sçait que des raisons très-solides nous attachent quelquefois à des ouvrages qui semblent ne l'être pas, & qu'un devoir caché & obscur l'emporte souvent sans injustice sur cet autre devoir public & éclatant? Cet homme que vous blamez a trouvé peut-être que pour rétablir sa santé qui est ruinée pour se défendre de la mauvaise fortune, pour le bien d'une famille, dont il est l'appui, il lui est plus utile de travailler à des Chansons, qu'à des traits de morale & de politique. Si cela est, je le dirai hardiment; la morale & la politique elle-même lui ordonneront de faire des Chansons, & c'est une injustice sans exemple de condamner les occupations d'autrui, dont on ne sçait ni les motifs, ni les circonstances.'" *De l'Usage des Romans*. Preface.

subjects, in their opinion, more profitable.⁽¹⁰⁷⁾ To these I might reply :

" I'll not answer that :

But, say, it is my humour ; Is it answered ? "

My book is not intended for you. " Zapatero á tu-zapato." If in discord with your feelings, convictions, or prejudices,⁽¹⁰⁸⁾ put it down. " Il ne tient qu'à vous de lire ou de ne pas lire ce qui n'est pas assez chaste à votre gré. * * * Faites reconnoître les lieux par des personnes affidées, avant de vous embarquer dans cette lecture ; dites-leur qu'elles vous indiquent par où il n'est pas bon de passer."⁽¹⁰⁹⁾

¹⁰⁷ " Il n'y a presque point d'occupation (says Bayle) qui ne soit blâmable par l'argument que l'on en pouvoit 'choisir une meilleure ; & de toutes les occupations de la vie il n'y en a presque point de plus condamnable, si on la juge selon les règles de la Religion, que celle qui est la plus ordinaire, je veux dire que celle des gens qui travaillent à gagner du bien, soit par le negoce, soit par d'autres voies honnêtes. Les moïens humainement parlant les plus légitimes de s'enrichir sont contraires, non seulement à l'Esprit de l'Evangile, mais aussi aux défenses littéraires de Jésus-Christ, & de ses Apôtres. Il est donc de l'intérêt de tous les hommes que Dieu leur fasse miséricorde sur l'emploi du tems," *Dic. Historique*, " Eclaircissement sur les Obscénitez."

¹⁰⁸ " There are some people (observes Mr. J. F. Boyes) who would not only destroy all wickedness in the world, but almost all goodness, when it does not make its appearance under the form, or with the sanction of their own particular opinions." *Life and Books*, p. 11.

¹⁰⁹ Bayle's *Dic. Historique*, " Eclaircissement sur les Obscénitez." I have made frequent use of this remarkable article, and have freely drawn from it passages in illustration of my meaning or confirmation of my opinions or assertions. It is, in my humble judgement, one of the most just, liberal and forcible strictures ever written—clear, terse, to the point, exhaustive, comparable for the closeness of its reasoning and the conclusiveness of its arguments to nothing less than a proposition of Euclid. It should be read from the first to the last word and attentively considered by every student.

To those however for whom the present work has been compiled, and who will, I have no doubt, at once acknowledge its desirableness, if not its utility, I would offer the following remarks :

1. In treating of obscene books it is self evident that obscenities cannot be avoided. Nevertheless, although I do not hesitate to call things by their right names,⁽¹¹⁰⁾ and to

¹¹⁰ " Ne vous trompez pas, monsieur mon amy ; (writes Beroalde de Verville) les parolles ne sont point sales ; il n'y a que l'intelligence. Quand vous oiriez une parolle, recevez-la, & la portez à une belle intelligence ; & lors elle sera belle, nette et pure. Mais cela fasches les oreilles. Si les oreilles estoient pures & nettes ; cela ne les incommoderoit point. Un estron incommode-t-il le soleil, bien que ses rayons s'y jettent ? Sçachez aussi, mon pere *se puisse tuer*, que, si on ostoit ces parolles d'icy, ce banquet seroit imparfait. Seriez-vous bien aise que l'on vous ostast le cul, pource qu'il est puant, & ce jusqu'à la mort ? Vous seriez un bel homme sans cul ! Il faut suivre nature ; ainsi nostre discours le suit." He narrates the following anecdote, which is sufficiently to the point to warrant my giving it place here : " Les filles de nostre païs disant en parolles couvertes, parlent bien autrement, tesmoin la fille de chambre de mademoiselle la Forest, femme d'un conseiller. Un païsan luy apporta un lievre, qu'il mit, en l'absence de monsieur, ès mains de la fille de chambre nommée Andrée, laquelle il prie affectueusement de le presenter à monsieur, & lui recommander son procez, dont il estoit rapporteur, & qu'il avoit nom le Vit. Durant le disner, Andrée s'advisa de son message, & dit : ' A propos, monsieur, il est venu icy un homme, qui vous a apporté un grand lievre. Où est-il ? Je le vais querir. Le voylà. Vroiment il est beau ; il le faut mestre en paste. Monsieur, il vous recommande ses affaires, ce pauvre homme. Comment a-t-il nom ? Je ne l'oserois dire ; il est trop sale. Si vous ne le dites, je ne sçauray qui m'aura donné ce lievre. Ardez, monsieur, vouz sçavez bien qui il est ; je n'oserois dire ce nom-là, il est trop sale. Mademoiselle luy dit : Dites-le en parolles couvertes. Bien donc, mademoiselle, il a nom comme cela avec quoy on fout.'" *Moyen de Parbenir*, chaps. 74 and 76. Bayle has also touched this point with some humour. He writes : " J'ai lu quelque part, ce me semble, que la pruderie a été poussée jusques au

employ technical terms when necessary, yet in my own text I never use an impure word when one less distasteful but equally expressive can be found.('')

2. I do not commend the authors I notice, nor laud their lewdness, immorality, or irreligion. If I do not directly censure them (and it is no part of my programme to preach or moralize) I at any rate merely lay their turpitudes or blasphemies before my readers as a truthful and unbiassed historian would do.('')

point qu'on ne disoit pas *j'ai mangé des confitures*, mais *des fitures*. On retrancheroit par ce moien plus de la moitié des mots du Dictionnaire de l'Académie, après quoi les autres ne serviroient plus de rien, car ils manqueroient de liaison, & ainsi l'on seroit réduit à ne s'expliquer que par des signes, ce qui seroit des Obscénitez encore plus scandaleuses & plus dangereuses que celles qui n'entrent que par les oreilles." *Dic. Historique*, "Eclaircissement sur les Obscénitez." Refer to similar remarks of Mr. JOHN DAVENPORT, in the preface to his *Curiositates Eroticae*, quoted post, p. 175.

''' Let me again employ the words of Bayle: "En premier lieu (he says), par-tout où j'ai parlé de mon chef, j'ai évité les mots & les expressions qui choquent la civilité & la bienséance commune. Cela suffit dans un Ouvrage tel que celui-ci, mêlé d'Histoire, & de Discussions de toute espèce; car de prétendre qu'une Compilation où il doit entrer des matieres de Littérature, de Physique, & de Jurisprudence, selon les divers sujets que l'on a en main, doit être écrite conformément à l'étroite bienséance d'un Sermon, ou d'un Ouvrage de Piété, ou d'une Nouvelle galante, ce seroit confondre les limites des choses, & ériger une tyrannie sur les Esprits. Tel mot, qui sembleroit trop grossier dans la bouche d'un Prédicateur, & dans un petit Roman destiné pour les ruelles, n'est point trop grossier dans le Factum d'un Avocat, ni dans le Procès verbal d'un Médecin, ni dans un Ouvrage de Physique, ni même dans un Ouvrage de Littérature, ou dans la Version fidèle d'un Livre Latin, comme est par exemple la Relation de l'Infortune de Pierre Abelard. Il y a donc du haut & du bas dans la bienséance du Style: les plus hauts degrez conviennent à un certain nombre d'Ecrivains, & non pas à tous." *Dic. Historique*, art. "Eclaircissement sur les Obscénitez."

''' "Ne vous méprenez pas sur mes intentions. (writes J-B Say) Je ne

3. The passions are not excited. Although the citations I produce are frequently licentious, being as a matter of course, those which I have considered the most remarkable or most pungent in the books from which they are extracted ; yet I give only so much as is necessary to form a correct estimate of the style of the writer, of the nature of the book, or the course of the tale, not sufficient to inflame the passions. This could only be accomplished by the perusal of the books in their entirety, by the reader giving himself up in fact to the author.

My extracts on the contrary will, I trust and believe, have a totally opposite effect, and as a rule will inspire so hearty a disgust for the books they are taken from, that the reader will have learned enough about them from my pages, and will be more than satisfied to have nothing further to do with them.⁽¹³⁾ As little, it is my belief, will my book excite the passions of my readers, as would the naked body of a woman, extended on the dissecting table, produce concupiscence in the minds of the students assembled to witness an operation performed upon her.

I recapitulate the foregoing remarks, in so far as they have special reference to the present work, and condense them into a succinct plan.

vous dis pas : *Enseignez le vice*, mais ne le dissimulez pas ; pour qu'il séduise il faut y être plongé : il n'est pas aimable lorsqu'il est vu de dehors. Montrez-le avec toutes ses conséquences et toutes ses difformités, mais sans le calomnier : on vous soupçonnerait plus tard d'avoir chargé le tableau et l'on ne croirait plus la vérité elle-même." *Petit Volume*, p. 80.

¹³ This remark applies more particularly to the general reader ; I cannot admit so much in the case of the mature and serious student, for whom in many instances it will be necessary to read the works themselves, and not base his knowledge upon my extracts or strictures.

PLAN.

1. The books noticed in the body of this work are arranged in a strictly alphabetical order, according to the first word of their titles (not title pages), ⁽¹¹⁴⁾ with exclusion only of the articles A, The, Le, Un, Der, Ein, &c.

2. Each notice comprises :

a. The title of the book, *literatim et in extenso*,⁽¹¹⁵⁾ without interpolations,⁽¹¹⁶⁾ but with all errors and peculiarities, those of

¹¹⁴ The distinction should be observed, because sometimes the *title page* is headed by the name of the author *unconnected* with the title, sometimes with the price of the book, with a quotation, or even with an advertisement. In such instances the first word of the *title proper* regulates the alphabetical position of the book, and the matter which forms no actual part of it is given in the description of the book. Only when the author's name is incorporated with the title, and actually forms part of it, do I take it as the beginning of the title, as in "Antonii Panormitæ Hermaphroditus," under A ; "Christian Ulrich Grupen De Uxore Theotisca," under C ; &c.

¹¹⁵ "But, as a general rule, (remarks Mr. Edward Edwards) it is impossible to lay too much stress on the propriety of copying title-pages, *in full*, * * *. The most minute distinctions of a 'William Jones,' or a 'Thomas Brown,' may be essential to identification ; and the names, both of printer and publisher, may for some thousands of volumes be as important, as their title-pages." *Memoirs of Libraries*, vol. 2, p. 843.

¹¹⁶ Interpolations, whether in parenthesis, or in brackets, although they may have the merit of brevity, are decidedly apt to confuse, if not to lead to errors. I have preferred to interpolate nothing, except an occasional (sic), after a blunder or a peculiarity, to point out that they are not mine, which (sic) cannot possibly be confounded with the words of the author's title. Any information as to the size, paging, place of publication, date, author or publisher, I give in my notice of the book, and keep entirely distinct from the title. Mr. Ralph Thomas has justly remarked that "nothing whatever must be interpolated between the first word of the title and the last." See *Notes and Queries*, 4th. S., vol. 9, pp. 8 and 273, art. "How to describe a book."

a noteworthy character being pointed out by a (sic). The title of each book noticed is printed in red, the essential part of it in **black letter** and the names of the author, artist and publisher in **SMALL CAPITALS**, the more readily to strike the eye. Further, I have endeavoured as far as possible to use capital letters, italics, &c., where such are employed in the titles themselves.

b. Description of the volume :⁽¹⁷⁾ its size, paging, number

¹⁷ The following astute remarks of Née de la Rochelle are worthy of special attention by every one who undertakes to describe a book : " Il est assez difficile de donner en bons termes la description d'un Ouvrage rare & curieux. C'est le titre qu'il faut rendre fidèlement ; la date, le nom de la Ville & de l'Imprimeur qu'il est essentiel de spécifier ; le nom de l'Auteur qu'il importe de découvrir à la tête ou à la fin d'une dédicace, lorsqu'il n'est pas dans le titre. Souvent on le trouve au milieu d'une préface ou dans la souscription qui termine un Livre ; quelquefois il convient de le chercher dans le privilège accordé par un Souverain, dans les vers qui ont été adressés à l'Auteur par ses amis, ou dans des acrostiches & des devises, au milieu desquels l'Auteur s'est plu lui-même à le cacher. On doit ensuite compter les feuillets qui précèdent le corps de l'Ouvrage, & dire à quoi ils sont employés. Il est nécessaire d'indiquer si le Livre est imprimé à longues lignes ou par colonnes ; si le caractère en est gros ou menu, romain, gothique, demi-gothique ou italique. Quand l'Edition est ancienne, on doit annoncer si les chiffres, les réclames & les signatures s'y rencontrent ou ne s'y trouvent pas. Il faut encore vérifier & compter les feuillets & les figures, s'il y en a ; en prescrire soigneusement le nombre ; terminer enfin la description par l'annonce des *Index*, *Tables* ou *Répertoires* & *Registres* de signatures, qui sont ordinairement à la fin d'un Livre, quand ils ne se trouvent pas au commencement. C'est dans la connoissance & la pratique de toutes ces choses, que consiste la partie technique de la Science Bibliographique ; & l'on doit être convaincu de la nécessité où est un Bibliographe de s'en instruire parfaitement. Si cette partie est peu satisfaisante & très-minutieuse, ce n'est pas une raison de la négliger ; car elle caractérise particulièrement le Bibliographe, & le distingue des simples connoisseurs de Livres. D'ailleurs les Arts & les Sciences ont toujours quelques

of plates (if illustrated), &c. I also point out any irregularity in paging, printing, &c.; date; place of publication; &c.

c. The various editions, or if these are very numerous, and have been already noted, then references to the best authorities.

d. A critical analysis of the work itself, with extracts, when desirable, and opinions, as far as I am acquainted with them, of other authors who have previously noticed the book; also any relevant information concerning the subject of which the work itself treats.

e. A concise biographical notice of the author, artist, publisher or any other person connected with the book, or, when these are well known men, the dates of their births and deaths only, with references to the best authorities.

3. A list of Authorities⁽¹¹⁸⁾ consulted, alphabetically arranged, with specification of the editions used, and an occasional note added.

4. A general Alphabetical Index⁽¹¹⁹⁾ comprising: the names

difficultés, qu'il est glorieux de vaincre; & si les sentiers de l'érudition sont parsemés d'épines, c'est à leur extrémité que les roses se cueillent." *Bibliographie Instructive*, vol 8, "Discours," p. xxii.

¹¹⁸ Of these I do not give the titles in full, but only so much as is necessary to ensure recognition of the work and the edition. Any very rare or curious book consulted will be found noticed in its proper place in the body of the work.

¹¹⁹ The importance of a clear and copious alphabetical index cannot be overrated. When we consider that England alone produces about 6000 volumes annually (see the Book Census for 1875 in "The Times" of Jan^y. 4 and 5, 1876), it is quite evident that no student can really peruse all the books issued during each single year. Should he succeed in mastering all the new works of any particular branch, he will, as a rule, have achieved a great labour. But this is not sufficient; he must, of necessity, glance through many books which are not actually in his special field in order to ascertain whether

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(and pseudonyms) of authors, artists, publishers, and book-sellers; writers quoted; persons incidentally mentioned; titles of books noticed, or mentioned only, taken with regard to their subject or salient feature;⁽¹²⁰⁾ bastard titles⁽¹²¹⁾ when they differ in wording (which is sometimes the case, as in the present work for instance) from the real title; books referred to; places of publication, real and fictitious; spurious impresses;⁽¹²²⁾ subjects.⁽¹²³⁾

they do not nevertheless contain something which may be of interest to him; and this can only be done by the aid of indices. It is absolutely necessary then that every historical or scientific work, indeed every work of reference whatever, be furnished with an index, and the student's first question, when purchasing a book of reference, whether modern or a reprint of an old book, should be *has it an index?*

¹²⁰ Thus "The Accomplished Whore," which is placed under letter A, will in the index come under W, Whore, and under subject, Prostitution; "An Account of the Remains of the Worship of Priapus," placed also under A, will be found in the Index under P, Priapus, subject, Worship; "Christian Ulrich Grupen de Uxore Theotisca," in the body of the work under C, in the index under U. &c.

¹²¹ It not unfrequently happens that the title page of an old and rare volume is found mutilated, cut down by the binder, or even entirely lost, while the bastard title remains; by giving reference to the bastard title the edition may be determined, and the exact words of the real title supplied.

¹²² It may appear superfluous to index places of publication and impresses, but I trust that it will nevertheless be found useful by those who interest themselves in the statistics of book publishing, or who are inclined to pursue those studies which have already been entered upon by M. Gustave Brunet, in his "Imprimeurs Imaginaires et Libraires Supposés," and "Essai sur les Bibliothèques Imaginaires."

¹²³ By sticklers for form I shall possibly be censured for thus throwing together persons, books, and things. I am willing to own that it would be more artistic had I made several rather than one index. What is wanted however in an index is the readiest and surest means of getting at the contents

Among my notices will be found some criticisms in the French language, enclosed in brackets, thus []. These have been communicated to me by one of the most ardent of living bibliophiles, and esteemed of modern philologists and bibliographers, to whom I would here offer, together with the expression of my admiration for his talents and learning, my hearty thanks for the assistance he has afforded me. (¹²⁴)

I desire further to express my obligation to another gentleman, who has furnished me with many particulars con-

of the volume, and this is undoubtedly better attained by *one general index* than by several minor ones, however correctly they may be classified.

¹²⁴ " Mais c'est à la charge, mon cher Terentianus, que nous reverrons ensemble exactement mon Ouvrage, & que vous m'en direz votre sentiment avec cette sincérité que nous devons naturellement à nos Amis. Paroles de Longin, Chap. I.

" Longin nous donne ici par son exemple un des plus importants préceptes de la Rhétorique ; qui est de consulter nos Amis sur nos Ouvrages, & de les accoutumer de bonne-heure à ne nous point flater. Horace & Quintilien nous donnent le même conseil en plusieurs endroits ; & Vaugelas, le plus sage, à mon avis, des Ecrivains de notre Langue, confesse, que c'est à cette salutaire pratique qu'il doit ce qu'il y a de meilleur dans ses Ecrits. Nous avons beau être éclairés par nous-mêmes : les yeux d'autrui voient toujours plus loin que nous dans nos défauts ; & un Esprit mediocre fera quelquefois appercevoir le plus habile homme d'une méprise qu'il ne voïoit pas. On dit, que Malherbe consultoit sur ses Vers jusqu'à l'oreille de sa Servante ; & je me souviens, que Molière m'a montré aussi plusieurs fois une vieille Servante (nommée La Forest) qu'il avoit chez lui, à qui il lisoit, disoit-il, quelquefois ses Comédies ; & il m'assûroit, que lorsque des endroits de plaisanterie ne l'avoient point frappée, il les corrigeoit : parce qu'il avoit plusieurs fois éprouvé sur son Théâtre, que ces endroits n'y réussissoient point. Ces exemples sont un peu singuliers ; & je ne voudrois pas conseiller à tout le monde de les imiter. Ce qui est de certain, c'est que nous ne saurions trop consulter nos Amis." Boileau, *Réflexions sur Longin*, Réflexion, 1.

cerning English booksellers, and has brought to my notice several editions of works, both English and Foreign, with which I was unacquainted. His rich and extensive collection of erotic books has been most liberally placed at my disposal.

I will now bring to a conclusion this introduction, which has assumed proportions not originally intended, matter having crept in not perhaps strictly in keeping with the introduction to a bibliographical work, and which will, I fear, have sorely taxed the patience of some of my readers. But still, as Pulci has written :

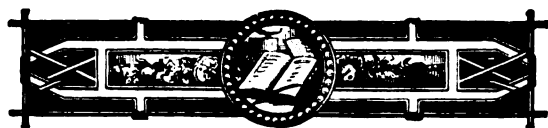
“ Convien che varie cose al mondo sia,
“ Come son varj volti e vario ingegno,
“ E piace a l'uno il bianco, a l'altro il perso,
“ O diverse materie in prosa o in verso.”

I throw myself then on the indulgence of my readers, and submit with resignation to their verdict.

“ Un Auteur à genoux, dans une humble Préface,
“ Au lecteur, qu'il ennuie, a beau demander grace ;
“ Il ne gagnera rien sur ce Juge irrité,
“ Qui lui fait son procès de pleine autorité.”⁽¹²⁵⁾

¹²⁵ Boileau. Satire ix, 187.





INDEX LIBRORUM PROHIBITORUM.



The Accomplished Whore Translated from the Puttana Errante of PIETRO ARETINO, By MARY WILSON, spinster, London: Printed for the Translator. 1827.

There is a second title page: "La Puttana Errante di Pietro Aretino. Londra. 1827."

12mo.; pp. 108, including titles; 5 engravings, nicely executed, although the drawing is sometimes faulty, and a portrait of Aretino.* The vol. was published by CANNON at 15s. It does not profess to be a literal translation. In the "Advertisement," signed "MARY WILSON, Tonbridge Place, New-road, St. Pancrass. June 1, 1827," we read: "If I were translating a

* Taken probably from a medal. Aretino is represented as a stout man with a curling and flowing beard, age about 50, dressed as a Greek philosopher. Another portrait by Titian and engraved by Petre de Iode represents Aretino as a beardless young man of about 20 years, dressed in a tight-fitting coat, buttoned to the throat, and with a chain round his neck. The expression of countenance is very marked, denoting a character at once firm and caustic, fervent yet calm. This portrait was reproduced by M. Gay, by a photographic process, and inserted at p. 125 of his "Fantaisiste, 1 Août, 1873."

classical author, I should consider myself bound to pay a religious deference to the text before me; but in a work of this kind, I felt myself at liberty to make any alterations or improvements that might suggest themselves to me; and I have, consequently, endeavoured to heighten every voluptuous description, and to render the whole in a manner suitable to our ideas and phrasiology at the present day. In some places I have introduced whole pages of new matter: such as the Dream, related by Magdalen, &c; and have, throughout, studied to season it for the most voluptuous palates."

In addition to the Advertisement there is a short notice of Aretino and of his works.

The dialogue begins:

"*Magdalen*, Oh, Julia, have you seen how fine our neighbour Pandora was this morning?" etc.

And ends with (Julia speaking):

"I will in return, on some future day, relate to you my experience, for an accomplished whore cannot be too deeply learned in the mysteries of her trade. Adieu."

There is another and earlier English translation, which is exceedingly rare, entitled *The Wandering Whore*; I have never seen it. Gay* describes it as pet.-in 4°, published about 1660, and adds: "Un exemplaire indiqué comme unique, était porté à 16 guinées sur le cat. de la maison Longman pour 1818."

* Bibliographie des Ouvrages relatifs à l'Amour, &c., vol. 6, p. 445.

An Account of the Remains of the Worship of Priapus, lately existing at Isernia, in the Kingdom of Naples: In Two Letters; One from SIR WILLIAM HAMILTON, K. B. His Majesty's Minister at the Court of Naples, to SIR JOSEPH BANKS, Bart. President of the Royal Society; And the other from a Person residing at Isernia: To which is added, **A Discourse on the Worship of Priapus,** And its Connexion with the mystic Theology of the Ancients. By R. P. KNIGHT, Esq. London: Printed by T. SPILSBURY, Snowhill. M.DCC.LXXXVI.

4to.; pp. 195; 18 plates, of which 6 are in the text; but to render the work in every respect complete, an extra plate, which was published separately, must be added; this engraving, which measures $8\frac{1}{2} \times 6\frac{3}{4}$ inches (the plate only), bears the following description: "This fragment in alto Relievo 2 feet 6 inches long and 1 foot 6 inches high, was detached from one of the ancient temples, which are excavated in the solid rock upon the island of Elephanta near Bombay, and was brought to England in the year 1784 by WILLIAM ALLEN Esqr. Captain of his Majesty's Ship the Cumberland. &c.;" it is a complement of Plate X;* and contains, instead of two, five figures (three male, two female), with the lower parts of their bodies traced, which is not done on the plate in the book; the

* In Hotten's edition it is reproduced, and figures as plate xxiv. See post.

woman to the left of the illustration (the scene represented in Plate X) has the man's member in her mouth, while to the right, stands a woman between two men, one of whom sodomises her, while she presses the member of the other between her breasts.

In the reserved library of the British Museum is a copy of the original edition of Knight's Essay ; the extra plate is inserted at the end of the volume.

Allibone* states that the book has been sold for £20.

Parisot † says : " L'auteur, dans cette publication, semble, comme Mirabeau dans l'*Erotica Biblon* n'avoir cherché qu'une occasion d'être prolixement obscène et cynique, sous prétexte d'érudition. Outre les détails sur les restes du culte de Priape, il s'y trouve un discours ex professo sur ce culte lui-même et sur sa liaison avec les doctrines théologiques mystiques des anciens. En somme, l'ouvrage est faible, bien que contenant beaucoup de faits et des rapprochements exacts ; mais ces rapprochements, ces faits sont si connus aujourd'hui des mythologues, qu'il serait inutile pour eux d'ouvrir le livre de Knight. Nous ne regrettons donc point que, cédant au haro universel soulevé par ce *Maid-Work* peu virginal, l'auteur ait

* Crit. Dic. of English Literature, vol. 2, p. 1041.

† Biographie Universelle (Michaud), vol. 22, p. 63.

bien vite cessé de le donner et plus encore de le vendre, quoique fort élégamment imprimé, et qu'il ait mis l'édition à peu près entière au pilon. Il en reste cependant quelques exemplaires de par le monde, et ceux qui les possèdent peuvent se féliciter d'avoir un morceau rare et curieux."

Mathias* pronounces it: "One of the most unbecoming and indecent treatises which ever disgraced the pen of a man who would be considered as a scholar and a philosopher."

More recent and maturer deliberation, less fettered by prejudice, has reversed these cramped judgements, and rendered justice to the masterly production of Knight.

In 1865 JOHN CAMDEN HOTTEN, of Piccadilly, reprinted the work with addition of another essay, reproduction of the original plates, and illustrations to the new essay, with the following title:

"A Discourse on the Worship of Priapus, and its connection with the Mystic Theology of the Ancients. By RICHARD PAYNE KNIGHT, Esq. (A new edition). To which is added An Essay on the Worship of the Generative Powers during the Middle Ages of Western Europe. London: Privately Printed. 1865."

4to.; pp. xvi and 354; fleuron on title page; 40 plates executed by HENRY JAMES BELLARS.

* Pursuits of Literature, 14th Ed., 1808, p. 119; quoted by Allibone.

Issue 125 copies only, of which 6 on large paper ; price, to subscribers (only), small paper £4. 10s., large paper £10. 10s.; Roxburg binding.

I reproduce Hotten's circular, as afterwards enlarged and adopted by Mr. J. W. Bouton of New York :

“ Printed for Private Circulation only, 4to, on toned paper, a beautiful example of typography ;—Two Discourses on the Worship of Priapus: the first showing its connection with the Mystic Theology of the Ancients. The Second concerning The Adoration of the Generative Powers during the Middle Ages of Western Europe.

“ This is a very extraordinary volume upon a subject that is now attracting the almost universal attention of the learned and curious in Europe.

“ Ever since the revival of learning, strange objects have from time to time been discovered—objects which, although they may amaze or amuse the weak-minded, have induced earnest students to inquire into their origin and true meaning. Various matters and discoveries assisted in clearing up the mystery ; the emblems and symbols gradually explained their full meaning, and the outlines of an extraordinary creed unfolded itself. It was the Divinité Génératrice—the worship or adoration of the God Priapus—the ancient symbol of generation and fertility. The Round Towers in Ireland ; similar buildings in India ; the Maypole in England, *and even the spires of our churches are now shown to be nothing more nor less than existing symbols of this pagan and strange worship.* Almost all the great relics of antiquity bear traces of this impious adoration—the rock caves of Elephanta, near Bombay, the earth and stone mounds of Europe, Asia, and America (North and South), the Druidical piles and the remains of the so-called Fire-worshippers in every part of the world. Even existing popular customs and beliefs are full of remnants of this extravagant devotion ; the horse-

shoe placed over a stable or other door, or nailed to the orchard-gate (occasionally hung upon the branches of the fruit-bearing trees), is nothing more nor less than a bent priapus—the twisted and perverted emblem of an ancient creed, that numbered, probably, more devout followers than any other humanly-devised system of worship. Priapus, as the symbol of lively fructification, was esteemed the God of Gardens.

“Some years ago Mr. George Catlin discovered that the Mandan North American Indians still indulged in an extraordinary dance—a relic of the pre-Hispanic period—which was in reality only a violent and coarse display of the old Phallic dance of classic times, so exquisitely treated in the engravings of Salviati, and in the sculptures of the Italian masters. Mr. Catlin’s account was very recently privately printed (fifty copies only) in London for the Philobiblon Society, and the coloured drawings which he made of these Phallic exercises are now deposited in the new ‘secret’ chamber of the British Museum. Throughout all our Indian tribes traces of the worship may be discovered; in the Mounds of Ohio, Illinois, and in those on the banks of the Mississippi, curious pottery and carvings bearing these—what we should now regard as obscene—devices and figures may be found. In Central and throughout South America numerous objects of this character have been discovered, and in all parts of Europe relics of this strangely extravagant creed are being continually dug up in the form of charms for ladies’ necks or rings for the finger. Generally they appear to have been worn as protectives against the ‘Evil Eye’—*i.e.*, the eye, or evil influence, of the Devil.*

* In the “Bibliographie Alsacien,” vol. 1, p. 160, mention is made of a curious remnant of phallic worship existing in 1851 in France. “Près de Saverne, au dessus d’un rocher, est un autel consacré à saint Wit; les paysannes y viennent en pèlerinage; on lui attribue le pouvoir de guérir les femmes de

"R. P. Knight, the writer of the first 'Essay,' was a Fellow of the Royal Society, a Member of the British Parliament, and one of the most learned antiquaries of his time. His Museum of Phallic objects is now most carefully preserved in the British Museum. The second 'Essay,' bringing our knowledge of the worship of Priapus down to the present time, so as to include the most recent discoveries throwing any light upon the matter, is said to be by one of the most distinguished English antiquaries—the author of numerous works which are held in high esteem. He was assisted, it is understood, by two prominent Fellows of the Royal Society, one of whom has recently presented a wonderful collection of Phallic objects to the British Museum authorities, who are fitting up an especial chamber for their reception and private display.*

"As *only one hundred and twenty-five* copies have been privately printed, and the great libraries of Europe have absorbed many of these, the volume will soon become one of the RAREST OF MODERN BOOKS. *Five or six* copies, it is understood, have been printed on LARGE PAPER."

l'hysterie et des maladies de matrice; elles l'invoquent aussi pour devenir fécondes et elles déposent sur l'autel ce qu'elles appellent une *grenouille de fer*. C'est une image grossière de cet amphibie, et sa forme rapelle tout à fait quelques-uns des phallus de l'antiquité. Avant l'introduction du christianisme, un autel était, dans ces mêmes lieux, consacré au dieu des jardins." See also "Mémoires de l'Académie de Metz," 1851, p. 205.

* The objects left to the nation by Knight, and Witt, now form one collection, which, to the shame of the British Museum authorities, is consigned to a dark room in the basement, difficult of access, and where the interesting specimens it comprises can be inspected only under the greatest disadvantages.

The "Essay on the Worship of the Generative Powers" is fully as interesting and erudite as that on "Priapus;" in it are a full account of the rites of the Gnostics, Knights Templars, &c., a vivid picture of the abominations of the Sabbath, and other kindred topics.

It is from the pen of Mr. THOMAS WRIGHT, assisted by SIR JAMES EMERSON TENNENT, and Mr. GEORGE WITT.

The book has been translated into French with following title :

"Le Culte de Priape et ses rapports avec la Théologie Mystique des Anciens par RICHARD PAYNE KNIGHT suivi d'un Essai sur le Culte des Pouvoirs Générateurs durant le Moyen Age Traduits de l'Anglais, par E. W. Luxembourg Imprimerie Particulière 1866"

4to.; pp. viii and 224; fleuron on title page; 40 plates issued in a separate wrapper. "Tiré à 110 exemplaires numérotés: 97 sur papier de Hollande, 8 sur pap. de Hollande fort (frcs. 60), 3 sur pap. de Chine (frcs. 90), et 2 sur peau vélin (frcs. 200)." The extra plate, as above described, is not included, nor is the engraving of those accompanying the work nearly so well done as in the English issue. The French translation is by MME. YGA.* The book was published by MERTENS, Brussels, for J. GAY.

* Author of "L'Education rationnelle de la première enfance (Pet. in 18, publié à Genève en 1869)." vide L'Intermédiaire, vol. vii, no. 146, col. 136.

RICHARD PAYNE KNIGHT, born 1750, died 1824. Poet as well as archæologist, he lived a long time at Naples, visiting the ruins of Herculaneum and Pompei, and where his large fortune enabled him to lay the foundation of that collection of antiquities, which became the pride of his life, and which he bequeathed to the British Museum. "Doué d'infiniment d'esprit, de souplesse, de goût pour les lettres, Knight, en même temps savant et poète, homme d'imagination et homme d'étude, était et surtout avait été, comme les antiquaires ses confrères, un gentleman fort original &c."* For list of his works, consult Loundes's Bibliographer's Manuel, &c.

THOMAS WRIGHT, M.A., F.S.A., born April 21, 1810. One of the founders of the Camden Society, and of the British Archæological Association; while at Cambridge, where he took his degree B.A. in 1834, and M.A. in 1837, he contributed on historical and antiquarian subjects to "Fraser's Magazine," "Foreign Quarterly Review," &c.; he has edited a large number of reliques of the Middle Ages, &c., and has written several valuable books, among others: "The Celt," 1852, "Domestic Manners, &c, in England during the Middle Ages," "Wanderings of an Antiquary," "Archæological Album," 1861, "History of Caricature, &c." 1869, "Caricature

* Biographie Universelle (Michaud).

History of the Georges," 1867, "Narratives of Sorcery and Magic, 2 vols," &c.*

SIR JAMES EMERSON TENNENT, born 1804, died March 6, 1869; graduated LL.D. at Trinity College, Dublin, and was called to the bar at Lincoln's Inn in 1831; was secretary to the Board of Trade, to the Indian Board, to the Poor-Law Board, and to the Governor of Ceylon, on proceeding whither he was Knighted; was M.P. for Belfast 1833 to 45, and for Lisburn in 1852; author of "History of Modern Greece," "History of Ceylon," "Natural History" of the same island, &c.†

HENRY JAMES BELLARS, was a native of Chester; originally a schoolmaster, he came up to London about the year 1862, and lived in Bedford Court, Covent Garden (over a milk shop). He died about 1868, or 69, at perhaps 40 years of age, in great poverty, leaving a widow and several small children. He was one of the most industrious of men, and perhaps the best facsimilist (not even excepting the famous Mr. HARRIS, who lost his sight through over work) that ever lived. His first work was a pamphlet on Conchology, entitled:

"Illustrated Catalogue of British Land and Fresh-water Shells, by H. J. BELLARS, Hon. Sec. and Curator of Chester

* Vide Men of the Time, 1872, p. 980; and Allibone's Crit. Dic. of English Literature.

† Men of the Time, 1862, and 1872.

Nat. Hist. Soc. Chester, Minshull and Hugh 1858." 8vo.; pp. 30; 4 plates.

BELLARS also drew upon a large stone "The Historical Numismatic Atlas of the Roman Empire;" it contains 216 heads of Emperors, with their dates and comparative rarity of their coins, and was published by PETER WHELAN of London.*

He did much work for Mr. HOTTEN, among which may be particularised:

"Panier aux Ordures."

"Joe Miller's Jests."

"Early Newspaper relating to the Russian Invasion of Poland."

"Columbus's Letter on the Discovery of America."

"Blake's Marriage of Heaven and Hell."

"Reynolds's Display of Welsh Coat Armours."

besides many separate sheets, titles, &c.

He also worked for MR. ELLIS, and did many facsimiles of the early 4to Shakespeares for MR. HALLIWELL.

His work was invariably good—genuine, truthful, reliable—and it is strange that with so much industry and such real talent he should not have made his mark. Although his death occurred but six or seven years ago he is already forgotten; but many are yet living who must have known him personally, and it is to be hoped that his memory may yet be rescued from oblivion.

* Notes and Queries, 5th S. 11, Oct 17, 75, p. 314.

**The Adventures of an Irish Smock ; Interspersed with
Amatory Anecdotes of a Nankeen Pair of Breeches !**

Now I lie folded in Corinna's arms,
And all her soul is mine, and all her charms !
I now am to her panting bosom pressed,
And now, if ever lover was, am blessed.

My neck she folded with a soft embrace,
Now kissed my cheek, now wantoned o'er my face ;
Now loved to dart her humid tongue to mine,
And soothe by thousand ways, the sweet design !

OVID.

By **TERENCE O'TOOLEYWAG, Esq.** Embellished with
Coloured Plates. London : Printed and Published by **J.
DUNCOMBE, 19, Little Queen Street, Holborn.**

12mo. ; pp. 94 ; issued in a fancy card-board cover, with the
title (first part of it only), a wood cut representing an old oak
tree with a house in the distance, and "London Printed by and
for **MITFORD, 19, Little Queen Street Holborn,**" on the face :
and the announcement, on the back, of the following works :

The Haut-Ton Herald. No 3.	1/-
New Rambler's Magazine. No 19.	1/6
The Man of Pleasure's Song Book.	2/-
Madame Vestris. The Singular Life &c.	4/-
Horn Tales : or The Art of Cuckoldom.	2/6

The vol. contains 4 coloured plates which, without being of
good execution, are nevertheless not wanting in spirit and

character, they are free, but not indecent, and correspond with the matter they illustrate.

Although not badly written, "The Adventures of an Irish Smock" is a flimsy and trivial work; the smock and breeches are used, as is the guinea in "Chrysal," but the invention is clumsy, and serves only to trammel the author, and embarrass the story. Story however, properly so called, there is in reality none, the book is made up of a series of loose adventures, and digressions, which have no proper connection; the adventures are all licentious, although obscenity is invariably avoided. A glimpse is now and then obtained of peculiar customs then in vogue; at p. 32 a good and minute description is given of the "E and O" gambling tables; the use of umbrellas is ridiculed at p. 48; and at p. 38 the state of the book trade in Ireland, and the way in which English books were then smuggled into that country, are sketched. One of the heroines obtains (pp. 51 and 53) a confession from the Chevalier, Madame D'Eon, which is curious.

Gay* designates the book as: "Ouvrage contenant une grande variété de liaisons curieuses entre les filles les plus célèbres et les beaux garçons, les intrigues privées de lady W— et Mme N—, non encore publiées, &c" The indication: "entre les filles les plus célèbres et les beaux garçons," is devoid of foundation; however persons distinguished as "Lady

* Bibliographie, vol. 1, p. 36.

W—rs—y, Lord D—h—st,” and “the celebrated Mrs. Newton,” as well as “Mr. Brett the actor” figure in the book.

Further, GAY gives as rubric: “London, Randall (1785?) 2 vol. in-12.” and does not mention any plates, by which it would seem that his notice refers to another edition.

The Adventures of a School-Boy; or the Freaks. of Youthful Passion.

The tender spring upon thy tempting lip
 Shews thee unripe, yet may'st thou well be tasted.
 Make use of time; let not advantage slip,
 Beauty within itself should not be wasted.
 Fair flowers that are not gathered in their prime,
 Rot and consume themselves in little time.

SHAKSPEARE.

London: Printed for the Booksellers. MDCCCLXVI.

8vo.; 2 parts; the paging runs through both parts, pp. 125 in all; price Two Guineas; 8 coloured lithographs, badly drawn and executed, they were designed by EDWARD SELLON, the original drawings still exist, bound up in a copy of the work in the cabinet of a London collector.

“The Adventures of a School-Boy” is by no means badly written, and is from the pen of one well versed in the art of composition, the author's name must for the present remain

a secret, the narrative is not without interest, and the scenes are natural and lascivious. DUGDALE thus catalogues it: "A very natural and powerfully written tale, describing in vivid colours the seduction of two young and delicious creatures by two sprigs of fashion, Eaton (sic) scholars, and the gradual transition from the most refined voluptuousness to the grossest sensuality are (sic) richly and lusciously depicted."

The Adventures of a Speculist ; or, a Journey through London. Compiled from Papers written by GEORGE ALEXANDER STEVENS, (author of a lecture upon heads) with his Life, a Preface, Corrections, and Notes, by the Editor. Exhibiting a Picture of the Manners, Fashions, Amusements, &c. of the Metropolis at the Middle of the Eighteenth Century: and including Several Fugitive Pieces of Humour, By the Same Author, now first collected and published. In Two Volumes. London, Printed for the Editor: and sold by S. BLADON, No. 13, Paternoster-Row. MDCCLXXXVIII.

8vo.; pp. vol. 1, xxviii, including contents, and 268; vol. 2, 286, and title and contents unnumbered. The first vol. contains a short Life of the author.

"The Adventures of a Speculist" is a book worthy of being better known; a more truthful and striking picture of London life during the middle of the 18th century it would be

difficult to find ; and who knew it better than STEVENS, a regular man about town, and constant frequenter of its most doubtful haunts !

The "Speculist" begins his journey in the City, and visits the Fleet Prison, Exchange Alley, Jonathan's, and Bedlam Hospital, all which he describes with force and humour ; characters are introduced, evidently taken from life. His friend, Flight, whom he has assisted, places in his hands a manuscript :

"Authentic Life of a Woman of the Town." (Vol. 1. p. 129 to end of vol. 2) adding : "The adventures are genuine, the scenes real, and the observations just.—They will furnish an excellent sequel to what you have yourself seen, and from both you may form an authentic and founded opinion of the moral depravity of mankind." Here we get very humorous and interesting sketches of the taverns and night cellars, and their frequenters ; some clubs, to wit the Jolly Dogs, Damn'd High Fellows, (vol. 2, p. 15), and Momus Court, held at the White Horse, Fetter Lane (vol. 2, p. 16). Covent Garden is described "as it was and what it is" (vol. 1, p. 258) ; also the Brothels of Jenny Douglas (vol. 1, p. 243), and Bob Derry (vol. 2, p. 51).*

There are further, anecdotes of Kept Women, Prostitutes &c. Here is a type, the "Tavern pleyer," extinct at the present

* Refer also to "Nocturnal Revels," &c., noticed in its alphabetical order in this work.

day. A party of young gentlemen having drunk freely at a tavern, the waiter enters to "acquaint their Honour, that four or five fine Women have stopped in chairs to ask after their Honours, and left word they'll call again; upon which an order is immediately dispatched to the Bar, to signify, that when such and such ladies call again they are to be shewn up. Now these very Women are plyers at that tavern, and have been waiting shut up in a little room (like so many sheep penned up in Smithfield) to be sent for. This is these unhappy Women's nightly dependance; and as these are reckoned to be some of the best, what must the life of some of the worst be." (Vol. 2, p. 213).

Into the "Life of a Woman of the Town" are introduced in a similar way two other tales: viz.

"History of a Reforming Constable." (vol. 1, p. 218).

"Life of a Young Criminal." (vol. 2, p. 196).

These three narratives are admirable in their way, pithy, life-like, entertaining.

The whole book is written with ease, wit, and sprightliness; the observations are by no means superficial, but display a just appreciation of the follies of the age, and of mankind generally; at times one fancies oneself with Addison in one of his lightest moods, at others we come across sentiment which might have been written by Mackensie, and anon a chapter worthy of the "Whore's Rhetoric."

Some other trifles by STEVENS are inserted, viz.

"The Puppet Show," (vol. 2, p. 32).

"Comic Paraphrase upon Shakespeare's Seven Ages."
(vol. 2, p. 38).

"The History of Female Fashions in 1762." (vol. 2, p. 79).

"An Introduction to the Preface of a Dissertation upon Oratory." (vol. 2, p. 114).

"Honesty and Knavery: An Allegory." (vol. 2, p. 122).

"Melancholy Narrative of Sufferings of an English Company of Comedians in France." (vol. 2, p. 127).

"The Contention between Poverty and Riches; with the Adventures of Flattery: An Allegory." (vol. 2, p. 138).

"The Amours of Wit and Economy: A Fragment."
(vol. 2, p. 145).

GEORGE ALEXANDER STEVENS was born in London, about 1720,* and died at Baldock in Hertfordshire, September 6, 1784.

Although of an amiable character, he seems to have been a sad reprobate—strolling player, sailor, poet, dramatic author, and performer at convivial societies, and withal considered by his friend Sparks, as the best Greek scholar in England; always in want, sometimes in prison, "he experienced the extremes of mirth and jollity, as well as want and dependance; and led a life, if unstained by crimes, yet despicable for its meanness and irregularity." (p. xxi). In April, 1764, at the Haymarket he made his great hit in his "Lecture upon Heads," "greatly to the advantage of his fortune and reputation." Although "The Adventures of a Speculist" "furnish the only collection

* Hole's Brief Biographical Dictionary.

that has yet been formed of his miscellaneous productions; which, beyond every degree of comparison (positive, comparative, or superlative, as he would himself have phrased it) are his most valuable ones," (p. x) yet he is also the author of five dramatic pieces, one or two poems, "The History of Tom Fool," 1760, a novel, and other entertainments besides his famous "Lecture upon Heads."* He has been compared to Hogarth, "what Hogarth was with his pencil, George seems evidently to have been with his pen." (p. xi). In his poem called "Religion, or the Libertine Repentant," 1751, he gives a sketch of his own career :

" By chance condemn'd to wander from my birth
" An erring exile o'er the face of earth ;
" Wild through the world of vice,—licentious race !
" I've started folly, and enjoy'd the chace :
" Pleas'd with each passion, I pursu'd their aim,
" Cheer'd the gay pack, and grasp'd the guilty game ;
" Revel'd regardless, leap'd reflection o'er,
" Till youth, till health, fame, fortune, are no more.
" Too late I feel the thought-corroding pain
" Of sharp remembrance and severe disdain :
" Each painted pleasure its avenger breeds,
" Sorrow's sad train to Riot's troop succeeds ;
" Slow-wasting Sickness steals on swift debauch ;
" Contempt on pride, pale Want on waste approach."

And in the work before us will be found the following picture of himself by his own hand : (vol. 2, p. 20). " That fresh-

* Consult *Biographia Dramatica*, vol. 1, part 2, p. 688.

coloured fellow who follows him is an unaccountable being. He has wrote some tolerably droll songs, but spoils them by his attempting to sing them. He has belonged to both Theatres, and never could make himself of any consequence in either: he has too much sense for a fool, and too little to be prudent. He might be either better or worse than he is, if he would take any pains to bring it about. George, however, is either unable or unwilling to think as he should do, but lets things come or go, just as they may happen; too careless to consider of any moment but the present, and, grasshopper-like, merry one half the year, the other half miserable."

In a small volume, now rather difficult to procure, entitled: "The Humours of London, A choice Collection of Songs: for all those who would render Themselves agreeable, divert Company, kill Care, & be Joyous:" &c., will be found several capital specimens of the muse of Stevens. Further in 1801 was published: "Songs, Comic and Satyrical, written by George Alexander Stevens," &c., with numerous wood cuts after the manner of Bewick on the page. Of this collection there are, I believe, several editions.

The following tribute to Stevens's power over his audiences is furnished us by William Davis: * "Stevens is said to have been the first instance that can be produced of the same person, who, by his writing and reciting, could entertain an audience for a continued space of four hours."

* An Olio of Bibliographical and Literary Anecdotes, p. 47.

**The Adventures of Sir Henry Loveall, In a Tour through
England, Ireland, Scotland and Wales. Embellished
with Ten Superb Coloured Plates.**

Forse se tu gustassi una sol volta
La millessima parte della gioia,
Che gusta un cor amato riamando,
Diresti ripentita sospirando,
Perduto e tutto il tempo
Che in amar non si spendo.

TASSO.

Price Three Guineas and a Half.

8vo.; 2 vols. or parts; pp. 68 in each vol.; there are twelve coloured lithographs (6 in each vol.) very badly done; this is the edition of DUGDALE, produced about 1860, and catalogued by him sometimes at two and sometimes at three guineas. The book was first issued at the beginning of the present century, and several good old editions exist, but are very scarce; one of the earliest is with "6 superb copper-plates, price 18/-" * In these illustrations the women wear large round hats, and high head dresses, the drawing and engraving are good, the plates are not coloured; there is another issue dating about 1830, known as "MRS DAWSON'S Octavo Edition," for which were done 12 coloured plates, measuring 5 to 5½ inches × 7 to 7½ inches, of which one plate is excessively scarce, the collection rarely con-

* Publisher's catalogue of the time.

sisting of more than eleven plates, most of them, especially those which are signed, are well done and very spirited, the signatures (fictitious of course) are MARY WILSON, SOPHIA CARY, BOLANO, PARDON, J THOMPSON, GROGAN, BRUNO, MARIA VINCENT, PARAVICINI, BOIARDO, GOLBANI, GOLDONI ; from this set the lithographs in Dugdale's edition are badly imitated.

"Sir Henry Loveall" is by no means the worst book of its class ; the adventures, it must be owned, are improbable, and neither striking nor original, but they are never crapulous or anti-natural, and obscenity of language is as much as possible avoided, one or two flagellation scenes occur, as in every English erotic work, but they are not made too prominent, the style is flimsy, but withal sprightly and entertaining, and the book is interspersed with snatches of verse. Dugdale in his catalogue not inappropriately says of it : "A great variety of incident is here introduced, and it is stamped with a life-like interest, that proclaims it at once to be the production of a man of fashion, of gallantry, and of adventurous daring."

Alcibiade Enfant à l'École. Traduit pour la première fois de l' Italien de FERRANTE PALLAVICINI Amsterdam chez l' ancien PIERRE MARTEAU 1866.

Small 8vo. ; pp. xv, 124, and 4 unnumbered at end of the vol. containing four sonnets ; title in red and black ; papier vergé ; 550 copies ; published at Brussels by GAY ; * price 10 francs ;

* See Dic. des Ouvrages Anonymes, 1872, vol. 1, col. 91 ; and Liste des Publications faites &c. par Gay.

The *Avant-Propos* by M. POULET MALASSIS, is able and instructive.

"Alcibiade" is almost a treatise in dialogue on sodomy, and was doubtless intended as a blow to the priests. "Vous y apprendrez à veiller attentivement sur vos enfants pour les soustraire à l'influence pernicieuse des mauvais maîtres, détestable engeance qui n'abonde que trop par le temps qui court." (p. 6).

Alcibiade, a youth of almost feminine beauty, is sent to school, where Philotime his preceptor becomes violently enamoured of him. The book consists of Philotime's arguments to induce his pupil to submit to his wishes, and of Alcibiade's questions, replies, and attempts at refutation. Alcibiade is at length persuaded, and Philotime "sut si bien faire, que quand Alcibiade n'avait pas le vit de son maître dans le cul, il ne savait pas ce que c'était que le plaisir," &c. (p. 124).

It must be confessed that Alcibiade, considering his youth and innocence, displays a strange knowledge of his subject, and argues more like a professor than a school-boy. The reasoning throughout is very specious, and the pleasures which the patient is to enjoy are most wonderfully imagined, glowingly set forth, and subtly urged. The book displays research, and is indeed very enticing. The author's love of his subject is strong, and would lead to the supposition that he was not a stranger to the delights which he so warmly portrays.

The translation is flowing and readable, and according to

GAY :* "estimée ; elle est claire, concise, et rend assez bien le sens du texte."

Sodomy, a vice much indulged in by the Ancients, has undoubtedly continued in greater or less degrees up to the present day, for although the laws of all civilised countries are at present so strict against it, there can be no doubt that both amateurs and catamites do still exist, and that there is no capital in Europe where the debauchee cannot satisfy his depraved taste.

The chain indeed can be carried through clearly enough. One has but to read the Greek and Latin authors to be convinced to what extent this vice was indulged in both in Greece and Rome of antiquity ; the Knights of Malta were most certainly addicted to it, and coupled with it other and even more filthy practices which they had formed into a kind of heathen worship. † In monasteries and among soldiers it was in all times more or less practised, and is even among the French army of the present day, derived as the Marquis de Boisy supposes from the Arabs. In the East it is, without possibility of contradiction, generally indulged in, and the worshippers of Brama are greatly given to it. ‡

* Bibliographie des Ouvrages relatifs à l'Amour &c., vol. 1, p. 55.

† Consult "An Essay on the Worship of the Generative Powers," &c, published together with "A Discourse on the Worship of Priapus," &c. by R. P. Knight, 1865.

‡ In a dictionary of erotic topics, published by Scheible, Stuttgart, in 1849, and entitled "Eros," 2 vols., will be found under the heading "Anabenleiße" a short sketch of the history of this vice. Consult also "Nouveau Voyage aux Indes Occidentales," par Bossu, vol. 3, p. 108.

Sodomy is a constant and favourite theme with the erotic writers of France and Italy, and the infamous Marquis de Sade harps on it continually.

But although it is evident that sodomy has always been practised where bodies of men, deprived of communication with the other sex, have been massed together, more perhaps in such cases to satisfy the demands of nature than to infringe her laws, or from taste or inclination, and although it is equally certain that there are still to be found debauchees who have a predilection for sodomy, both active and passive, yet I believe that to Italy and France alone must be reserved the honour (or rather dishonour) of having possessed societies of men of fortune, influence, and position, banded together under oaths of secrecy and obedience, and with codes of defined rules &c., for the sole purpose of indulging with one another in this heinous vice, to the total exclusion of the opposite sex.

Mirabeau* affirms that during the reign of Henry III "les hommes se provoquaient mutuellement sous les portiques du Louvre," and that under Louis XIV "la pédérastie" had its fixed rules and regulations.

In support of these assertions, will be found in a rare and curious little book entitled "La France Galante &c 1695," a chapter headed, "La France devenue Italienne," in which is given the account of a society of which the Duc de Grammont,

* Erotika Biblon, Chapt. Kadhésch.

the Chevalier de Tilladet (of the order of Malta), Manicamp, the Marquis de Biran, were leading members. In their rules, drawn up by these worthies, it is enacted : that all new members should be visited, "pour voir si toutes les parties de leurs corps étoient saines, afin qu'ils pussent supporter les austeritez ;" that they should all maintain a strict chastity with regard to women ; that each new member should submit to the "rigueurs du Noviciat, qui dureroit jusques à ce que la barbe fut venue au menton." &c. This society appears to have had but a short existence, for a young prince of the blood having joined it, and the king being informed of the same, he had the offender chastised in his presence on the very part through which he had sinned, and a curious print represents the interesting ceremony.

To obtain an idea of the state of sodomy (at least in France) at the present day the student should consult the able work of Dr. Tardieu, "Etude &c., sur les Attentats aux Mœurs" edit. 1873, where will be found a most clear and interesting treatment of the subject. To show the extent to which the crime is spread, Dr. Tardien says, "un coup de filet jeté dans cette fange ramena une première fois quatre-vingt-dix-sept, et une seconde fois cinquante-deux individus pris en flagrant délit, et que je fus appelé à visiter ; si j'ajoute qu'en y joignant les autres explorations du même genre que j'ai eu à faire, le nombre des pédérastes que j'ai examinés dans quatre-vingt affaires atteint presque trois cents." (p. 201).

I have been told by a Parisian, whose word I cannot doubt, that not many years ago, there were held yearly at Paris during

the time of the Carnival, balls of sodomites and catamites where women were not admittèd, but where the men came in male or female attire indiscriminately; they danced, kissed, and behaved to each other with even more licence than in similar reunions of both sexes. My friend assured me that he had witnessed these infamous assemblies, and that they were tolerated, and even encouraged by the police, in order to keep up their knowledge of the persons addicted to the crime, and to learn year by year what new members were added to their ranks.

But to return to the Ancients, and to "Alcibiade." In a clever and interesting little book entitled: "Un Point curieux des Mœurs priveés de la Grèce" M. Octave Delepierre expresses his opinion that "l'Alcibiade Fanciullo n'est pas une complète fiction, et que l'auteur a traité la question d'après des éléments que l'on trouve dans le écrits des philosophes les plus respectés;" and that "il suffise de dire que la discussion entre le précepteur et son élève roule toute entière sur les avantages que presente l'amour dans le sens que nous avons vu les philosophes grecs donner à ce mot."

"Un Point Curieux" should be consulted upon the prevalence of this vice generally among the Greeks. Consult also "Dictionnaire Philosophique" de Voltaire, Art. "Amour Socratique."

"Alcibiade" is one of the works for the publication of which Gay was punished in 1863; it was further condemned in 1868 by the tribunal of Lille.* It must not be confounded with the

* Procès des Raretés, p. 130.—Cat. des Ouvrages Condamnés, p. 63.

classical novel, in 4 vols. or parts, 8vo, "Athenès et se trouve à Paris, 1789," entitled successively "Alcibiade Enfant—Jeune Homme—Homme-fait.—Viellard;" with plates.

The Italian original "**Alcibiade fanciullo a scola**" is mentioned in the "Dizionario di opere anonime e pseudonime di scrittori italiani." "L'édition qui passe pour la plus ancienne porte l'indication supposée: Oranges, par Juan Wart, clolclij (1652); c'est un petit in-8° carré de 102 pages chiffrées, y compris 3 feuillets préliminaires, et à la fin un feuillet non chiffré contenant quatre sonnets signés M. V. La réimpression, portant la même date, est un petit in-12 de forme un peu allongée, ayant 124 pages, plus 2 feuillets pour les sonnets."* In 1850 was published at Bassano an 8vo pamphlet, "Disquisizione intorno il rarissimo libro intitolato Alcibiade fanciullo a scola" by Giamb. Baseggio, 25 copies only struck off. This interesting notice, addressed by its author to Gaetano Melzi of Milan, the object of which was to discover the authorship of "Alcibiade," has been translated into French by M. Gustav Brunet, "Dissertation sur L'Alcibiade fanciullo a scola traduite de l'Italien," &c, Paris, J. Gay, 1861. M. Brunet has added a "Postface" and notes which comprise not only a history of the book itself, but a list of other works, and a vast amount of historical and legal information upon the same subject.

"Qui vult posse, suum digitos intrudat in anum;

"Sic perhibent Helenae consuevisse Parim."

Antonii Panormitae Hermaphroditus.

* M. G. Brunet ut supra.

Aliné et Walsour, ou Le Roman Philosophique. Ecrit à la Bastille un an avant le Révolution de France. Orné de Quatorze Gravures. Par le CITOYEN S***. A Paris, Chez GIROUARD, Libraire, rue du Bout-du-Monde, no. 47. 1793.

On the title-page is a vignette representing a lyre enclosing the letters J. G., surmounted by a crown, and supported by laurel branches, with motto "Impavida Veritas."*

There is another edition two years later, the body of the book is identical, and the title-pages differ only in the following items: the fleuron and "Par le Citoyen S***" are omitted, "Seize Gravures" are indicated instead of "quatorze," the publisher and his address become "Chez la veuve GIROUARD, Libraire; maison Égalité, Galerie de Bois No. 196;" finally the date is changed from 1793 to 1795.

18mo.; 8 pts. forming 4 vols., the paging running through the parts; vol. 1, pp. xiv, and 315; vol. 2, pp. 503; vol. 3, pp. 575; vol. 4, pp. 374. In the same set are frequently found both title pages. There should be 16 engravings, not signed, and of no great merit; they are not obscene; that facing p. 216 of vol. 3, is generally wanting, although, according to

* In "Les Supercheries Littéraires Dévoilées," vol. 3, col. 488, this vignette is also exactly described.

ALINE ET VALCOUR,

O U

LE ROMAN
PHILOSOPHIQUE.

*Écrit à la Bastille un an avant la Révolution
de France.*

ONZÉ DE QUATORZE GRAVURES.

Par le Citoyen S***.



A PARIS,

Chez G I R O U A R D, Libraire,
rue du Boul-du-Monde, no. 47.

1 7 9 3.

ALINE ET VALCOUR

O U

LE ROMAN
PHILOSOPHIQUE.

*Écrit à la Bastille un an avant la Révolution
de France.*

ONZÉ DE QUATORZE GRAVURES.

Par le Citoyen S***.



A PARIS,

Chez la veuve G I R O U A R D, Libraire, au
Palais Egalité, Galerie de Bois, N°. 196.

1 7 9 5.

ALINE ET VALCOUR,

O U

LE ROMAN
PHILOSOPHIQUE.

*Écrit à la Bastille un an avant la Révolution
de France.*

ONZÉ DE SEIZE GRAVURES.



A PARIS,

Chez la veuve G I R O U A R D, Libraire;
maison Egalité, Galerie de Bois N°. 196.

1 7 9 5.

M. Cohen,* it is not obscene; the plate at 3rd part, p. 200, represents three naked women, the pudenda of two of whom are fully carried out, a man dressed touching one of them, and four negro attendants, two of whom brandish clubs; it is free, but scarcely obscene.

At the back of most of the title pages, or of the false titles, are seven lines, beginning "Nam veluti pueris, &c.," quoted from Luc., lib. 4.

Author, the MARQUIS DE SADE.

The work has been condemned, and "destruction ordonnée par arrêt de la Cour royal de Paris, du 19 mai, 1815."†

"Aline et Valcour" is a powerful and original work, and considering that it was written before the French Revolution, must be pronounced a very remarkable one. Steeped as he was in all the vices of his class, Sade foresaw clearly, and prophesied plainly what would be the result. "O France! tu l'éclaireras un jour, je l'espère: l'énergie de tes citoyens brisera bientôt le sceptre du despotisme et de la tyrannie, et foulant à tes pieds les scélérats qui servent l'un et l'autre, tu sentiras qu'un peuple libre par la nature et par son génie, ne doit être gouverné que par lui-même." (Vol. 2, p. 41). "Une grande révolution se prépare dans ta patrie (France); les crimes de vos souverains,

* Guide de l'Amateur de Livres à vignettes du 18 siècle. Also Bibliographie des Ouvrages relatifs à l'Amour, &c., vol. 1, p. 59.

† Catalogue des Écrits &c. condamnés depuis 1814 jusqu'au 1 Janvier 1850, p. 87.

leurs cruelles exactions, leurs débauches et leur ineptie ont lassé la France; elle est excédée du despotisme, elle est à la veille d'en briser les fers." (vol. 2, p. 448). and many other similar passages.

The work from an artistic point of view has grave defects, it is altogether too long; making every allowance for the digressions and philosophical tirades, the tale itself is told with too much verbosity, and is drawn out to a length altogether out of proportion to its importance; besides, by adopting the epistolary form, the author has fettered himself, and the narration becomes frequently awkward and improbable.

Throughout, and at nearly every page, Sade indulges in the exposition of his various theories on government, morality, education, political economy, relation of the sexes, &c., and, extravagant and outrageous as his notions frequently are, some of them are well worth consideration.

In vol. 2 are depicted two kingdoms, the entire opposites of each other—Butua, the epitome of all that is vile and degrading, where every conceivable crime is practiced, and openly encouraged; and Tamoé, a communistic Utopia, where virtue, prosperity, and happiness flourish without alloy. Both descriptions are remarkable; that of Butua is especially forcible.

The editor informs us (p. x) that the work includes the "trois genres : comique, sentimental, et érotique;" of the former there is but little, if any, the sentiment is generally forced, unnatural, stilted, but the erotic portion demands a closer consideration.

In "Aline and Valcour" we find much the same characters as in "Justine et Juliette"—the president de Blamont, cruel, sophisticated, and indulging in every vice, even to incest; Aline virtuous, obedient, modest, persecuted constantly, until she destroys herself rather than suffer the embraces of an old libertine, to whom the father intends to marry her, in order that he may share with his friend the possession of his own daughter; Sophie has much the same character as Aline, and suffers equally with her; whereas Rose and Léonore are vicious by nature, and love depravity for its own sake; the latter prospers, and may be classed as a pendant to Juliette.

But we do not here assist at the wild, sickening, impossible orgies of "Justine et Juliette," but view libertinism rather in the family circle, and see its effects upon a wife and daughters; it is here less revolting, but more capable of being practised, and therefore far more dangerous.*

Quérard † tells us, "l'auteur s'y peint sous le nom de Valcour, et y raconte parfois sa propre histoire." Valcour, however, is but a sorry hero, who is entirely passive throughout the whole book, and displays no decided quality, either positive or negative.

Extracts from "Aline and Valcour" were afterwards incorpo-

* This opinion is expressed by Quérard. See *La France Littéraire*, vol. 8, p. 303.

† Ibid.

rated in two other novels, viz., "Valmor et Lydia," 1798; and "Alzonde et Koradin, 1799."*

DONATIEN ALFONSE FRANÇOIS MARQUIS (really Comte) DE SADE was born at Paris, June 2, 1740; and died in the hospital of Charenton, December 2, 1814, "d'une mort douce et calme, et presque sans avoir été malade."

The Marquis de Sade is perhaps one of the most extraordinary men who ever lived, and a very interesting subject for psychological study; nature has produced some strange abortions, both physical and mental, but probably never a greater mental monstrosity than Sade.

Sprung from a stock which was most pure and honourable,† reared and educated with the greatest care and simplicity, this mental monster burst forth suddenly, as it were without apparent cause, and became at once the most depraved libertine, the cruellest debauchee, the lewdest writer, and the most persistent propagator of immorality the world ever saw. The list of authors who have had their weak moments is not small, as the pages of this work sufficiently show, but as a rule erotic composition was with them the exception—the delirium of the moment, soon to be forgotten and expiated by nobler pursuits;

* Petite Bibliographie biographico-romancière, par M. Pigoreau, cited by Quérard in "La France Littéraire," vol. 8, p. 303.

† The beautiful Laura of Petrarque was an ancestress of his; for a sketch of her and of the other members of the Sade family consult "Le Marquis de Sade," par Jules Janin.

whereas it was the occupation, the all-absorbing labour of Sade's whole life, from his school days to the hour of his death, at the age of 75 years, he continued practising (when he could), and teaching continually the most abominable licentiousness; to his dominant passion he sacrificed everything—family, fortune, position, friends, liberty, and died in prison, still labouring at his infamous writings, and perverting every one who approached him. No life of idleness was his, numerous as are the works which have been printed, he left a great quantity of MSS. which have never seen the light.*

* M. Bérard has left the following note :

"Anglès était Prefet de Police lors de la mort du Marquis de Sade. Je lui ai entendu dire qu'on avait trouvé dans sa chambre un grand nombre de vers licencieux 'dignes de Voltaire,' qu'il s'était empressé de faire brûler. Si ces vers étaient en effet dignes de Voltaire, leur destruction serait une perte; mais je crois pouvoir en douter, d'abord parceque Anglès se connaissait mieux en administration qu'en poésie, en suite parceque les vers que l'on connaît de M. de Sade sont plus que médiocres." Catalogue de Dessins, Manuscrits, et Livres qu'on est obligé de cacher, &c., MS.

In his "Mélanges Bibliographiques" (p. 186). Le Bibliophile Jacob has reproduced a letter of Sade in which he mentions a tragedy by himself "lue au Théâtre-Français, le 24 novembre, 1791," the heroine of which appears to have been Jeanne Hachette. That tragedy is not noted among the works of the Marquis de Sade.

Before I terminate this book I shall have occasion to speak of another and more important work of Sade, which is still unpublished and I may say unknown.

Monsieur Paul Lacroix,* who has treated his memory with great leniency, endeavours to prove that the Marquis considered himself justified in attempting to pervert the whole human race ; indeed it would seem that he did "force his soul so to his own conceit." He was undoubtedly a man of a naturally vicious organisation, who, giving himself up to the strange idiosyncrasy which possessed him, and growing rabid during his frequent

* In his "Curiosités de l'Histoire de France, Paris, 1858," 2 Série, p. 226. "Je parviendrais (says he) sans doute à prouver que ce malheureux n'était pas d'abord tel qu'on le représente, un monstre prodigieux de scélératesse, et qu'il ne l'est devenu en vieillissant, que pour se venger de la société à la quelle il imputait les malheurs de sa vie.

"Car il y a deux divisions bien tranchées dans l'existence du marquis de Sade: l'une appartient à l'histoire des mœurs de son temps, l'autre à l'histoire des plus hideuses maladies de l'âme ; celle-ci est la conséquence de la première ; chacune, à différents degrés, offre la satire des préjugés, des règles, des lois de la nature civilisée.

"C'est la passion qui a commencé la chute morale du marquis de Sade ; ce sont l'orgueil et le désespoir qui ont achevé de le précipiter dans un abîme infect où il eût voulu entraîner ses contemporains, de même que Satan peuplant l'enfer où la main de Dieu l'a plongé." Monsieur P. Lacroix concludes his argument with : "je ne me sens pas le courage d'entreprendre une justification en faveur de l'écrivain qui forma l'absurde projet de pervertir l'espèce humaine et consacra ses plus nobles facultés à l'exécution de ce qu'il regardait comme des représailles."

M. Brunet expresses himself to the same effect : "Sade, resté sous le verrou, fut atteint d'une véritable aliénation causée par le désespoir ; sa tête s'échauffant de plus en plus dans une longue oisiveté, il fut un proie à une monomanie qui le jeta dans un abîme où il aurait voulu entraîner le genre humain. En s'efforçant de répandre la corruption la plus infecte, il croyait user de représailles envers la société." "Le Marquis de Sade, l'homme et ses écrits," &c.

imprisonments, became a confirmed monomaniac—a mad man in fact.

It is unnecessary to repeat here the events of his marvellous but degrading career—his cruelty to the unfortunate Rose Keller, whom he induced to accompany him to his house at Arcueil, and there, stripping her naked and binding her hand and foot, he and his valet beat her almost to death;—the ball he gave at Marseilles, where he caused to be distributed chocolates drugged with cantharides, creating thereby an orgie which terminated in the death of several persons;—his abduction of his own sister-in-law;—his pandering to the revolutionary tendencies;—his neglect of his wife, who was ever devoted to him, &c.

Notices of him will be found both in the “*Biographie Universelle de Michaud*,” and the “*Biographie Générale*,” further the student can consult :

1. “*Le Marquis de Sade l'homme et ses écrits étude bio-bibliographique*,” from the pen of M. Gustav Brunet.
2. “*Curiosités de l'Histoire de France par P. L. Jacob*,” art. “*Le Marquis de Sade*.”
3. “*Le Marquis de Sade par Jules Janin*,” &c., 1834, in which pamphlet is given a list of the principal works of the Marquis.

These three works I have already cited. In the “*Lettres de Mme. de Sevigné*,” in the “*Memoires de Bachaumont*,” in “*La Gazette Noire par un Homme qui n'est pas blanc*,” 1784, in the “*Nuits de Paris*,” “*Monsieur Nicholas*,” and “*Le Pied de*

Fanchette" of Restif de la Bretonne, anecdotes are given about Sade.*

Jérôme de Lalande † says of him : "Je voudrais bien pouvoir citer M. de Sade ; il a bien assez d'esprit, de raisonnement, d'érudition ; mais ses infâmes romans de Justine et de Juliette, le font rejeter d'une secte (atheists) où l'on ne parle que de vertu."

Monsieur B**** of Paris has amassed a rich and interesting collection of autographs of the Marquis de Sade, and other documents connected with him and his family, not the least curious of which are : the ground plan of a brothel in which the Marquis has designed with his own hand the disposition of the whole house—vestibule, apartments of the women, chambers of *torture*, each of which is devoted to a special torment, even the cemetery for the disposal of the victims sacrificed during the orgies ; passages run round the outer walls of the building so that its frequenters can pass out without having to return through the interior rooms ;—and, a "Menu d'un Diner irritant" in Sade's own writing.

No authentic portrait of Sade, either painted or engraved, is known ; those lately issued in Brussels—the one, very badly engraved, in an oval frame, said to be "De la collection de M. De

* Most of these anecdotes are reproduced at length in the "Bibliographie et Iconographie de tous les ouvrages de Restif de la Bretonne," to which excellent work the student should refer concerning Sade.

† Dictionnaire des Athées, Suppléments, p. 84.

la Porte," the second fairly engraved, representing the Marquis surrounded by demons who are blowing into his ears, signed H. BIBERSTEIN. sc, and subscribed, "De la collection de Mr. H*** de Paris —are pure inventions.

The Marquis de Sade was a man of mild and pleasing aspect, "il avait la figure ronde, le yeux bleus, les cheveux blonds et frisés. C'était ce qu'on appelle un joli homme." *

A modern German writer † has still more minutely portrayed him as "von so außergewöhnlicher Schönheit, daß alle Damen, die ihn erblickten, selbst als er noch ein Knabe war, stehen blieben, um ihn zu bewundern. Mit seinem reizenden Aeußeren verband er eine natürliche Anmuth in allen seinen Bewegungen und sein Organ war so wohlklingend, daß schon seine Stimme allen Frauen ins Innerste ihres Herzens dringen mußte.

* * * * *

"Der junge Mann war seit frühester Kindheit ein Bücherwurm und gründete sich so zu sagen ein eigenes philosophisches System auf ausgebreitetste epikuräische Basis. Neben feinen Schulstudien lag er den schönen Künsten ob; er war ein tüchtiger Musiker, ein gewandter Tänzer, Fechter und versuchte sich auch in Bildhauerei. Er brachte ganze Tage in den Gemäldegalerien, namentlich in jenen des Louvre, von Fontainebleau und Versailles zu, wodurch sein künstlerischer Geschmack immer mehr ausgebildet wurde."

* Mélanges Bibliographiques, p. 189.

† Justine und Juliette, see post.

L'es Amans Cloistre's, (sic) ou L' Heureuse Inconstance.
A Cologne. M.DC.XCVIII.

12 mo.; pp. 84; On the title page is a fleuron representing a basket of flowers.

Doraste is sent by his parents to study in Paris, and perceiving Celonte at the theatre, falls in love with her. Through his valet he discovers her abode, into which he finds no better means of introducing himself than by becoming himself valet to Celonte's father. His superior education soon causes him to be preferred to the other servants, and being an excellent musician, he is allowed to aid his young mistress in her musical studies. An affection now springs up on her part, and Doraste discloses to her his real station, and motive for transforming himself into a servant. The young lovers now pass their days pleasantly enough in each other's society until a letter from Doraste's father commands him to repair to Lyons to visit an uncle there. On his departure Doraste begs his friend Philoprobe to keep his memory green with Celonte, but this false friend falls himself in love with the young lady, and to further his purpose intercepts letters, and forges others. Celonte's confiding nature will not however allow her to credit her lover's infidelity, and she resolves to go to Lyons in search of him; this she accomplishes dressed as a man, and accompanied by her governess Philax. She finds Doraste, and an explanation convinces the young people of their mutual faithfulness, and of the treachery of Philoprobe. Philoprobe, on learning

Celonte's departure goes himself to Lyons, confesses his guilt, and is pardoned. Doraste and Celonte now set out for Paris together; but in a wood on the road they are attacked by a band of armed men, who prove to be Philoprote and some hired bravos. However, instead of injuring Doraste, the brigands assassinate their employer, and Doraste, after giving them the greater part of the money he possesses, continues his journey. The young lovers now find great difficulty in enjoying each other's company, and one night after her parents have retired to rest, Celonte, with her governess, sallies forth to spend a few hours in her lover's society. Her absence is discovered, and being too terrified to return to the paternal house, she secretes herself in a convent. In the meantime Doraste, having witnessed a duel in which both combatants were killed, becomes disgusted with the vanities of this world, and determines to spend the remainder of his life in a monastery. This resolution he communicates to Celonte by letter, and she on her part continues in her convent, and eventually takes the veil. "Voilà quelle fut la fin de ces deux Amans cloîtrés, qui s'aimèrent sur la fin selon Dieu, & ainsi trouverent leur repos & leur salut dans un changement d'amour, qu'on peut appeller avec justice une heureuse inconstance."

"Les Amans cloîtrés" then may be called a religious novel, and must be pronounced by modern readers very tiresome. The date when it was written must not however be forgotten, and for that epoch it is not so unworthy a production.

Gay* calls it a "nouvelle insignifiante," adds "par M. P***," which does not appear on the title of the copy before me; further Gay writes "cloîtrez," while the title of my copy has "cloître's," from which it would seem that the book was printed twice in the same year. There were subsequent editions, viz., Bruxelles 1706; Cologne 1739.

**Les Amis scène d'amour sapphique Sonnets Par le licencié
PABLO DE HERLAGNÈZ Ségovie MDCCCLXX.**

In-18; pp. 16; papier vergé; 4 frs.; 100 copies only struck off; on title page is a figure of a Cupid running; a frontispiece, poorly done, represents two women,

"La plus jeune étend les bras, et se cambre,
"Et sa sœur, les mains sur ses seines, la baise."

The original edition is of 1867; 8vo.; pp. 20; 50 copies only, of which 44 papier de Hollande 4 frs., 4 grand papier de Hollande 6 frs., 2 papier Chine 8 frs., all numbered; Gay gives the original edition as dating 1871, which is an error. Both editions are of Brussels.

These sonnets, 6 in number, are pretty, but display no great talent, they are "en rimes féminines sur l'amour sapphique, par un poète de l'école de M. Leconte de Lisle; ils sont fort singuliers."†

The author's real name is PAUL VERLAINE.‡

* Bibliographie des Ouvrages relatifs à l'Amour, &c. vol. 1, p. 101.

† Bulletin Trimestriel, No. 2.

‡ Supercheries Litt. Dévoilés, vol. 2, col. 259.

The Amorous Friars: or, the Intrigues of a Convent.
 London: Printed for J. FLEMING, opposite Norfolk-Street
 in the Strand. MDCCLIX.

12mo.; pp. 220 ex titles; fleuron on title page.

The title is not quite appropriate, the vol. contains six distinct tales, viz.:

“**The History of Donna Miranda Solís.**”

“**The History of Felíciana.**”

“**Jealousy Out-witted:** An Italian Novel.”

“**Basil and Clara,** An Italian Novel.”

“**Musínót and Mannoá,** A French Novel.”

“**The Enterprising Friars.** A French Novel.”

The scene of the first tale only is partly laid in a convent; in each novel however priests play prominent parts, and are invariably represented as licentious scheming rogues. These tales are all of adventure and intrigue, are by no means badly written, and, although scenes pretty free are depicted, objectionable words and expressions are invariably avoided.

Here is the description of the convent, from the first novel:

“I was soon after convinced, that the Habit of a Nun and Friar, are but like Charity, a Cover for a Multitude of Sins. That they are themselves a Pack of Wolves in Sheeps Cloathing; who, however meekly they carry it to the Eye of the World, are in their own dark Cells so many ravenous Beasts of Prey, a Herd of Cannibals, who feed upon one another, in the most

licentious and shameful Manner ; considering nothing but their brutal Appetites, and the readiest Way to satisfy them.

“The Friars were constantly among us, and you might easily observe that their Assiduity about the young Nuns, had more in it than mere Devotion. In fine, they generally were acquainted with their female Penitents Confession before she made it ; and charitably gave her Absolution for those sins, which they helped her to commit.

“Indeed it was plain, that the Flesh had a greater Share than the Spirit, in the Works of this Convent ; which seemed to me a Temple dedicated to *Cupid* ; * * * *

“By Means of a Passage under Ground, they (the friars) made their Way into our Convent. Young and Old did not fail, by this Means, to perform the pious Offices of their Ministry. This could not be done without sometimes leaving behind them very evident Marks of their Zeal ; but this was easily concealed from the Eyes of the World. The young Sisters who were thus become Mothers, exempted themselves from the Scandal by absconding from the Grate before their Pregnancy was visible. A separate Apartment was allowed them, where they waited patiently the happy Moment of their Delivery ; and the Burdens, of which they were eased, were privately entrusted to Persons of approved Discretion.”

This extract will suffice to give a notion of the book, which, if of no great literary merit, is at any rate noteworthy, and as uncommon as it is curious.

The Amorous Quaker; or Cupid's Miscellany.

Shove her down on the bed, or up against the wall,
Shove her backwards, forwards, or any way at all.

London: Printed for the Lovers of Venus, by J. BOLDENOUGH.

Small square 8vo.; pp. 79 in all; 6 obscene lithographs, very badly done, and which have no reference to the text.

The same work exists with title:

“**Cupid's Miscellany; or, Life of an Amorous Quaker.**”
quotation and rubric as above, but without publisher's name;
12mo.; pp. 80; 4 badly done plates.

There is an American publication entitled:

“**The Amours of a Quaker; or, the Voluptuary.**” probably the same work.

“The Amorous Quaker” is a series of insipid and commonplace adventures, badly told, very obscene, but without any special character or merit. The hero might as well belong to any other sect as to that of Fox, and only occasionally is the Quaker phraseology made use of. The book, which has no literary worth whatever, is interspersed with snatches of doggerel; that concluding the vol. I give as a specimen:

“Reader! if Fox unto thee sticks,
“And F—ing fire controls,
“Endure your punishment like bricks,
“And keep from dirty holes.”

Amors Wege oder Liebe und Genuß. Rom und Paris, gedruckt in diesem Jahre.

8vo. ; pp. 143 ; published at Berlin in 1867 ; price th. 1. 10 s.g.

This volume contains four distinct tales.

In the first, the landlady of a country inn narrates to two students, who visit her house, the story of her life, and her amours ; the episodes are erotic, but neither striking nor original.

The second tale has for title, "Alles ist eitel !" A young man is struck at the theatre by the beauty of a woman whom he sees there. He finds that she is married, obtains an introduction, makes her a present, and enjoys her in the same room where her old husband is absorbed by playing the violin. But alas she gives him a souvenir, to rid himself of which he has to keep his room for some weeks, during which time he vows he will have nothing more to do with the sex. His cure however effected, curiosity leads him one evening to the house of an old acquaintance, Augusta, where unobserved, he witnesses an unnatural scene between a Graf and his page, who have come to seek Augusta's favours. On their departure he enters Augusta's boudoir, she tells him the story of her life, he takes her to a masked ball, sups with her, and again *gets into trouble*. The tale is disjointed and devoid of literary merit.

Tale 3. A girl of the middle class is seduced under promise of marriage by a Baron whose residence adjoins that of her

father. The intrigue is discovered by her parents, who forbid the seducer their house. Our heroine finds that she is pregnant, and applies to a monk, who frequents her parents' house, to get her out of her difficulty, offering her favours as the price. He fulfils her wish, and a constant intercourse is maintained between them. The monk introduces another of his order, and our heroine, after some persuasion, consents to gratify both. She now hears that the Baron is about to wed another, upon which she discards all thoughts of constancy, and determines to live only for sensual enjoyment. The two monks propose to her a visit to their convent, dressed as one of themselves; she consents, and passes during the first day through the arms of some twelve holy men. She repeats her visits until the whole of the convent have enjoyed her. Her father now marries her, but her husband fails to satisfy her cravings, and she continues to have recourse to the monks for solace, until: "So trieb sich das süße Minnespiel fort bis in die reiferen Jahre, wo mein Blut etwas ruhiger wurde, aber nie ganz erkaltete. Die frommen Ordensleute waren so dankbar, mich auch bei herannahendem Alter nicht zu vergessen. Es fand sich immer irgend einer unter ihnen, der die grauen Haare übersah, und zufrieden war, wenn er nur mit seinem Pfunde wuchern konnte, ohne sich viel zu bekümmern, wo er es anlegte."

The heroine, it will be observed, tells her own story. The tale, which at the beginning is somewhat sentimental, is fairly told, and is not without interest.

Tale 4. A student arrives at a town where he has to study,

and puts up at an inn. In the morning he sees through the key-hole of his bed room door the landlord amusing himself in the adjoining room with one of the servant maids. He thinks this may be made the means of helping him to the favours of the landlady, who has taken his fancy. He accordingly communicates to her what he has seen, and begs her to watch with him on the following day her husband's infidelity. She accepts; and while mine host is enjoying the maid in one room, the hostess and her gallant, excited by the scene they are witnessing, are equally happy in the next. Our hero now determines to possess the maid as well, so going boldly into her bed room one night, he, under pain of revealing what he has seen, induces her, nothing loth, to submit to his embraces. After this he leaves the inn, but continues his intimacy with both mistress and maid at his own lodgings, where both pay him regular visits.

In no one of these tales is there any special merit—generally they are tedious; although the scenes are very free, anything contrary to nature is either eschewed or vituperated.

Les Amoureuses contes et chansons Liège F. RENARD
Éditeur Paris E. DENTU Libraire 1861

Small square 8vo.; pp. 55, and one unnumbered page of Table; the author's name, LÉON JACQUES, heads the title page.

These little poems are sprightly, nothing more; "Inez," the

longest, is not the best, the ideas are too disjointed ; perhaps "L'Estrange Fille," and the patriotic song, "La Perle du Monde," possess most merit.

The Amours, Adventures, and Intrigues of Tom Johnson. Written by himself.

" Si quis in hoc artem populo non novit amaudi (sic) ;
" Me legat."

OVID.

London. Printed 1770—Revised and re-printed 1870.

8vo. ; 2 vols. ; pp. vol. 1, 64, vol. 2, 48.

In the two vols. are together 16 coloured plates very badly executed. Plates which have no reference to the text, and belong to other works are frequently inserted in lieu of the right ones.

"Tom Johnson" is written in a stiff, tedious style, the adventures are very free, but commonplace, stale and insipid ; the book is full of printer's, and other faults, and is devoid of literary value. At the end of vol. 2 are two other pieces, viz :

"**Kissing ; or the Seduction of C— —r S— —n.**" and
"**The Amours of Alibek and Santon.**"

This latter is a translation of the well known tale by Boccacio, of putting the Devil in Hell.

In the first chapt. of vol. 2, the hero describes an adventure he had with "the celebrated Harriet W——n." (Wilson).

H

"Tom Johnson" is not mentioned by Gay.

The book is catalogued by the publisher at £1. 11s. 6d.

The same book has also been produced under the title:
**"The Genuine and remarkable Amours of the celebrated
 author Peter Aretin."***

Les Amours de Charlot et Coïnette Piece dérobée A
 V * * * * *

Scilicet is superis labor est, ea cura quietos
 sollicitat Virg. *Æneid.*

1789.

pp. 8. The original edition is, Paris (Londres) 1779. Rare.
 V * * * * * is Versailles.

This little satirical poem is written by no weak hand. Louis
 XVI is accused of impotence :

" On sait bien que le pauvre Sire,
 " Trois ou quatre fois condamné,
 " Par la salubre faculté,
 " Pour impuissance très-complète,
 " Ne peut satisfaire Antoinette.
 " De ce malheur bien convaincu,
 " Attendu que son allumette
 " N'est pas plus grosse qu'un fétu ;
 " Que toujours molle & toujours croche,
 " Il n'a de Vit que dans la poche ;
 " Qu'au lieu de foutre, il est foutu
 " Comme feu le prélat d'Antioche.

* Noticed in its alphabetical order in this work.

Marie Antoinette is described as :

" Une Reine jeune & fringante ;
 " Dont l'Epoux très Auguste était mauvais fouteur,
 " Faisoit, de tems en tems, en femme très-prudente,
 " Diversion à sa douleur,
 " En mettant à profit la petite industrie
 " D'un Esprit las d'attendre & d'un Con mal foutu.
 " Dans une douce reverie
 " Son joli petit Corps ramassé, nu, tout nu,
 " Tantôt sur le duvet d'une molle bergere,
 " Avec un certain doigt, le Portier de l'Amour,
 " Se délassoit la nuit des contraintes du jour ;
 " Et brûloit son Encens pour le Dieu de Cythère :
 " Tantôt mourant d'ennui au milieu d'un beau jour,
 " Elle se trémoussait toute seule en sa couche ;
 " Ses tétons palpitans, ses beaux jeux, et sa bouche
 " Doucement haletante, entrouverte à demi,
 " Sembloit d'un fier fouteur inviter le défi."

Her amours with the Comte d'Artois are touched on, and the worn out incident of the "cordon de sonette" is brought into requisition.

Gay* notices the work as follows: Pièce en vers assez spirituelle, mais obscène. On ne connaît de l'édition orig. que quelques exemplaires échappé (sic) au pilon de la Bastille ; l'édition fut achetée par ordre de la cour et payée par Goetzmann au libraire Boissière, à Londres, la somme énorme de 17,000 fr. non compris les menus frais et le pot-de-vin. L'exempl. de Leber, no 2281, contient un des dessins destinés à ce libelle, et

* Bibliographie des Ouvrages relatifs à l'Amour, &c., vol. 1, p. 167 ; quoted incorrectly from "Cat. de Leber," vol. 1, p. 352.

qui n'ont jamais paru ; il représente la reine couché (sic) sur un sofa. Reimprimé dans le *Momus redivivus* de Mercier de Compiègne, tome II, p. 105."

I have seen another edition dated 1779, with an engraving in the style of Marillier, and two medallion portraits on one plate, over each of which are the names "Charlot" and "Toinette."

Les Amours de Napoléon III. Par L'AUTEUR DE LA FEMME DE CÉSAR. Genève.—Bruxelles.—Milan.—Turin etc. Londres. Libraire et Imprimerie Universelle.

Square 8vo. ; 4 vols. The work is not easy to be procured and is expensive.

Paging. That of the first vol. is very irregular ; Avant Propos pp. vi (including title but not bastard title) continued through into first part, which begins (including three unnumbered pages) with p. 10, and runs through regularly to end of first part stopping with p. 64 ; the second part has new numbering, which should start (including three unnumbered pages) with p. 4, but in reality begins only with p. 8, and then runs regularly to end of fourth part, terminating with p. 264 ; the fifth part has again fresh paging, viz., Avant Propos vi running through, first page numbered being p. 10 (it should be p. 8), and continuing regularly till p. 158, end of vol. 1. The other vols. are regular ; vol. 2, pp. 330 (two titles not counted) ; vol. 3, Pre-

face pp. iv. (one title not counted) and pp. 338 ; vol. 4, pp. 394 (two titles not counted).

There are numerous errors of various kinds throughout all four vols., but the first vol. contains the most ; e.g. the page 48 of the second part in first vol. is not concluded, but terminates thus : "d'être mécontent de Lucien sous"

Dating. Vol. 1 bears no date on the title, but the Avant Propos of the fifth part is dated 1863. Vol. 2, 1864. Vols. 3 and 4 no dates. The four vols. have been published at different times and places, the titles are in various types and of unequal execution, as are the yellow paper wrappers in which the work was issued. There have been 3 editions, concerning which consult "Bibliographie des Ouvrages relatifs à l'Amour," vol. 1, p. 185.

Authorship. Several hands have doubtless been employed on the work, in the Avant Propos to vol. 1, we find : "Ce livre ne porte aucun nom d'auteur ; c'est qu'il n'appartient pas à un seul : d'anciens chambellans des ambassadeurs, des courtesanes délaissées, des complices, les coupables eux-mêmes, ont fait leur part de ce travail, dont une plume sans mérite a rapproché les morceaux épars et a fondu les couleurs diverses." And again (vol. 1, Avant Propos to pt. 5, p. iv) : "depuis la fin de la seconde partie des femmes galantes,* c'est à dire depuis l'histoire des amours de Napoléon III., nous avons prié notre éditeur, de ne plus mettre sur le titre le nom de l'auteur des deux premières parties qui ne sont pas de nous." Besides the writing is very

* See post.

unequal, the way in which the subject is treated and episodes introduced vary so materially that it must be the production of different pens. The first vol. is the worst, and the last perhaps the best as far as literary merit, if any, is concerned.

It would seem that another vol. was contemplated, as vol. 4 concludes with : " Dans un autre volume vous continuerons l'histoire des amours de Napoléon III, et nous espérons alors avoir la satisfaction de le faire après la chute de ce tyran, dont le règne odieux touche à sa fin , et qu'il aura reçu le châtiment mille fois mérité de tous ses crimes." Gay says that vol. 4 is " une spéculation de libraire. Ce volume est une répétition des chapitres contenus dans les trois premiers avec l'addition de quelques autres détails sur divers membres de la famille de Napoléon III." This is entirely incorrect, the fourth vol. repeats nothing contained in the previous vols., it continues the tale of Lodoïska and Ludovic, one of the most improbable, but perhaps the best in the whole work, and transports the reader in the third part to Brussels, where the court of that capital, scarcely mentioned in the preceding volumes, is roughly handled.

Altogether the work is worthless in a literary point of view, and the scandalous details are too gross and absurd to be believed. The abuse is not confined to Napoleon III and his court; those of Russia, Spain, and Belgium come in for their share; England alone is spared, for the few lines (vol. 4, p. 386) about Sir Brown (sic), and Victoria's partiality for gin and whiskey are scarcely worth mentioning.

The following extracts will give a sufficient idea of the style and absurdity of the book. Napoleon III desires to make Mademoiselle de Montijo his mistress instead of his wife, but she spurns his offer and leaves him abruptly with these words :
“ Vous permettez, Sire, que je me retire, car ma mère m'attend.”

“ Louis Bonaparte, stupéfait de cette brusque disparition, en proie aux plus violents désirs, rentra en toute hâte dans ses appartements. Ce fut en vain, quand il fut couché, qu'il chercha à éteindre le feu brûlant, qui le dévorait, par les moyens de la plus violente masturbation ; les excercises auxquels il se livra, loin de calmer son ardeur, augmentaient au contraire sa passion. Une suréxitation fébrile s'empara bientôt de tout son être, le spectre impérial, enveloppé dans son drap, semblable à un linceul, se dressa effrayant sur son lit ; à la pâle clarté des bougies il était effroyable à voir ; ses jambes amaigries étaient rougées par d'affreuses darts, qui les dévoraient, les pustules verdatres dont son corps était couvert, suintaient à travers le drap, qui l'enveloppait à demi et laissait apercevoir à l'épine d'orsale (sic) plusieurs ulcères dégoutants, qui lui rougeaient (sic) les reins ; sa peau tannée était partout plissée et jaunie comme un vieux parchemin ; sa face livide se violaçait ; ses yeux hagards s'injectaient de sang ; ses temps battaient avec force ; ses mains cripées (sic), ses bras tendus, s'emblaient (sic) vouloir saisir un être invisible, une forme fantastique ; il poussait d'abord de faibles gémissements, des sons inarticulés sortaient de sa poitrine haletante et oppressée, puis, bientôt après, devenant furieux, il déchirait son drap et sa chemise, et apparaissait alors

dans toute son affreuse nudité, hideux de pustules et de dartres, en s'écriant dans son délire: Eugénie! Eugénie! ma belle chasseresse! je t'aime! je t'aime! viens à moi ma chaste Diane! viens à moi, ma cruelle Lucrèce! . . . Viens! viens! donne moi des tendres baisers! Viens!—Laisse moi jouir un (sic) bonheur ineffable et mourir d'amour dans tes bras!

“Et saisi d'une extase, la bouche couverte d'écume, les yeux effrayants de fixité, hors de leur orbite, injectés de sang, en proie à une fureur érotique, il retombait sur son lit attaqué de convulsions.” (vol. 1, p. 208.)

Madame de Solms, accompanied by M. James Fazy, goes to the brothel of Mme. Adèle at Turin, and astonishes the inmates of the house by proving to them that she is a Hermaphrodite; she thus describes her wonderful attribute: “par un privilège exceptionnel, (héréditaire chez les femmes, dans la race des Bonapartes, mes grandes-tantes Élise, Élisabeth, Pauline, Caroline, en était (sic) déjà douées, quoique à un degré moindre que moi,) quand je suis en contact immédiat avec un homme, je jouis de tous les attributs de la femme la plus accomplie, la plus propre à l'amour; si, au contraire, je suis mise en rapport sexuel avec une personne du sexe féminin, ma nature change, mes attributs se transforment, je sens se développer des charmes, qui avant étaient tout internes; ils prennent une forme virile et la sensuelle jeune femme, qui un instant auparavant était propre à recevoir les caresses de son amant, devient alors un beau jeune homme, passionné et nerveux, capable de soutenir avec

les belles les plus rudes assauts. J'offre d'en donner la preuve à toutes ces Dames et à tous ces Messieurs; je les défie tous dans d'amoureux combats que je soutiendrais alternativement sous les deux sexes." (Vol. 1, p. 87, pt. 5).

Madame de Solîns has a special taste for Negros, after having spent the evening with, and tired out, one lover, an European, she conducts him to the door, giving him a "rendez-vous pour le lendemain; elle rentra alors dans sa chambre à coucher, sonna son nègre Alexandre, car c'est ainsi qu'elle appelait l'Africain, dont nous avons parlé, quand il entra, elle lui fit signe de s'approcher d'elle et entrouvrant voluptueusement son léger vêtement, qui se déboutonnait par devant, elle lui montra tous ses charmes: 'tu vois ces trésors, lui dit-elle, viens leur faire la fête qu'ils méritent, car ces blancs blasés sont incapables de les servir comme il le faut; viens mon hércule noir, viens sur cette couche qui nous attend, viens mélanger l'ivoire et l'ébène, fais couler ta lave africaine dans mes flancs de lis et de rose, viens toi seul es digne de calmer mon ardeur dévorante, viens tous mes trésor d'amour sont à toi, viens épuisons l'ivresse!'

"Le vigoureux nègre ne lui eu laissa pas dire d'avantage, la saisissant de la façon la plus voluptueuse, il l'enleva comme une plume, la plaça sur le lit, la couvrit d'une pluie de baisers, d'une avalanche de carresses; et avec une vigueur d'hércule, il la fit pâmer cinq ou six fois de suite, il l'inonda d'une telle volupté, lui causa de tels transports, qu'elle faillit mourir de plaisir, elle demenda (sic) grâce à son tour, n'en

pouvant plus ; mais son galant bourreau ne lui fit grâce qu'après deux ou trois nouveaux assauts, qui la rendirent fourbue pour quelques jours." (vol. 2, p. 287.)

The emperor and empress are desirous of having an heir to the throne, but : C'était en vain que la Montijo, au su et au vu de toute sa cour, et presque sous les yeux de son impérial époux, qui affectait de ne pas s'en apercevoir, se livrait sans retenue aux plus vigoureux étalons de son entourage ; c'était envain (sic) qu'elle consultait les plus savants docteurs sur sa stérilité, qu'elle employait à la fois toutes les ressources de l'art et de la science ; ses organes générateurs, viciés par la débauche, corrompus par les résidus syphilitiques, les nombreux médicaments mercuriels qu'elle avait absorbés, détruits en partie par les potions violentes, les remèdes corrosifs, que sa mère lui avait fait prendre dans sa jeunesse, pour faire disparaître les conséquences compromettantes des ses précoces débauches, et surtout complètement rendus impropres à la génération depuis que son époux l'avait brutalement fait avorter, ne laissaient à leurs Majestés plus aucun espoir de guérison." (Vol. 1, p. 114, dernier chap.) The way in which a child was procured, and passed off as the Prince Imperial, is then described.

"L'Impératrice pousse assez loin le mépris pour les accoutrements d'une pudeur exagérée, elle croit avec raison, que la décence la plus réelle d'une jolie femme réside dans sa beauté et que rien n'est aussi convenable que le naturel, aussi nous avons déjà vu souvent qu'elle n'a jamais cherché à augmenter le charme des attraits extraordinaires dont la nature prodigue l'a douée en les relevant encore par l'art perfide d'une

coquetterie raffinée qui se dissimule sous une fausse pruderie ; non, elle a toujours montré, dans toute la simplicité de sa grâce, des trésors qui ont peu de rivaux. Un jour qu'elle était fatiguée, elle avait prié S. M. l'Empereur de vouloir bien lui permettre d'assister du haut du balcon des Tuileries à un défilé de troupes, ce qui lui fut accordé avec le plus grand plaisir. Elle vint donc s'asseoir, nonchalamment penchée en arrière, les pieds appuyés sur la grille du balcon du pavillon de l'horloge, à l'heure indiquée et elle assista dans cette position pleine de grâce et de laisser-aller à un défilé considérable, et comme elle ne met jamais ni caleçons, ni aucun dessous, pour lesquels elle a la plus grande horreur, et qu'elle avait alors une large crinoline, les soldats de chaque compagnie, qui défilaient devant le pavillon de l'Horloge, levaient naturellement les yeux pour voir leur auguste souveraine, on comprend facilement ce qu'ils voyaient alors. La noble compagne de l'Empereur admirait de son côté la belle tenue et l'air martial des héros de Sébastopol, d'Italie et du Mexique qui passaient au-dessous d'elle, sans se douter certainement qu'elle se trouvait placée de telle façon que trente mille hommes pouvaient affirmer après la revue que l'impératrice Eugénie avait la jambe très bien faite, un mollet andaloux et bien d'autres charmes secrets, plus beaux encore qu'elle avait ainsi étalés dans toute leur éclatante nudité à leurs regards dévorants ; car comme nous l'avons fait observer S. M. n'avait pas le moindre maillot. Aussi toute la garnison de Paris et un grand nombre de curieux pouvaient dire avec la plus grande raison, les deux premiers mots du grand César : *veni, vidi.*

“ L'Empereur lui-même quand il passa sous le balcon à la tête d'un brillant état major, pour se faire voir à son épouse adorée jouit aussi de ce spectacle plein d'attrait.

“ Quelques uns de ses jeunes aides de camp rougirent timidement pendant que les plus âgés dissimulaient mal un sourire d'admiration comique.

“ Quand Napoléon III entra aux Tuileries, il raconta à l'Impératrice, sur un ton de tendre reproche, ce qu'il avait vu avec toute l'armée.

“ “ Que veux-tu, cher ami, il n'y a pas grand mal à cela, lui répondit la belle Eugénie en ninaudant, sans doute que jamais ces braves n'avaient assisté à un aussi beau spectacle, maintenant ils m'aimeront encore d'avantage en songeant quels trésors d'amour je possède et je te prodigue ! ” ’ (vol. 3, p. 198.)

“ La reine des Belges est, comme nous l'avons dit, une duchesse autrichienne, de la famille des Hapsbourg, si connue pour la lubricité de la dissolution des mœurs de ses femmes, dont Marie-Antoinette et Marie-Louise furent deux types ; l'épouse de Léopold II est une femme de vingt-cinq ou trent ans, assez forte, ni belle ni laide, à l'air commun, à la figure sensuelle, sans distinction, aux lèvres grosses, aux narines bien développées, au regard cynique, à l'allure fort peu distinguée ; elle regarde et fixe les hommes avec effronterie et ne baisse jamais les yeux devant eux. Habitée à monter à cheval, elle est, dit on, excellente écuyère et se plait beaucoup avec les chevaux. Elle a des petits poneys apprivoisés et dressés comme des moutons ou plutôt comme des chiens, qui la suivent dans le

parc et lui courent après jusque dans ses appartements ; elle fait avec ces gentilles bêtes mille folies et leur donne sa bouche à baiser ; il est parmi ses petits chevaux deux jolis et gentils étalons, qui semblent prendre le goût le plus vif à folâtrer avec leur maîtresse. Quand ces jeunes poneys sont à l'écurie et qu'ils entendent la reine, ils hennissent et se débattent comme des furieux, si on ne les détache pas et, aussitôt lâchés, ils courent après elle, l'embrassent, et lui font mille caresses. On se demande comment le Roi tolère l'intimité de sa femme avec ses étalons ; car cela fait beaucoup jaser au palais, surtout parmi les domestiques et les palefreniers. Mais il paraît que Sa Majesté est impuissante à empêcher ce scandale et que la Reine préfère, et pour cause, ses chevaux à son mari ; ce qui ne lui empêche pas d'avoir de nombreux adorateurs qui n'appartiennent pas à la race chevaline." (vol. iv p. 380).

The above extracts are copied exactly as they stand in the work, without any correction of their faults.

In the "Dictionnaire des Ouvrages Anonymes," vol. 1, col. 149 e, PIERRE VESIMIER is given as the author, but for reasons before stated I think the work is by several hands. Date there given 1865-1869.

The first vol. of this edition of "Les Amours de Napoléon III" exists with title :

"Les Femmes Galantes des Napoléons. Secrets de Cour et de Palais, Documents et Conversations Authentiques. Toutes reproductions, contrefaçons, traductions sont sévère-

ment interdites, dans tous les pays qui ont des traités sur la propriété littéraire, avec la Prusse, la Suisse, la Belgique, l'Angleterre et l'Italie etc. où notre présente publication est éditée par nous et nos Correspondants, pour sauvegarder nos droits. Berlin 1862. JULES ABELSDORFF, Libraire-Éditeur."

8vo.; 5 parts; pp. pt. 1, 72 in all, pts. 2, 3 & 4 together, 264, pt. 5, 158; the work forms then 3 vols.; the title pages differ. those for the 2nd. & 3rd. vols. bearing as author EUGÈNE DE MIRECOURT, and in addition to Berlin and the publisher's name, "Genève 1862. GHISLETTY Libraire-Éditeur," that of vol. II has further, "Le droit de traduction est réservé."

The matter is virtually the same as in "Les Amours de Napoléon III," although in places the arrangement differs; further, to part 2 of "Les Femmes Galantes," there is an Avant-propos, dated "Londres, au mois d'août, l'an X de l'exil." and signed Eugène de Mirecourt, which is not given in the former work; on the other hand an orgie between Napoleon III, some of his friends and "des prêtresses de Vénus," which in "Les Amours (pt. 3, chapt. 2, p. 117). is given with full details, is in "Les Femme Galantes" (pt. 3, chapt. 2, p. 117). indicated only by asterisks.

I have perhaps noticed this vile and trashy publication at too great a length, but as it is the most important work which the libellers of the ex-emperor and his court have yet produced, and as it is becoming scarce, I have thought well to afford it more space than it would otherwise deserve.

Les Amours d'Eugénie Kirkpatrick* Théba de Montijo
 Impératrice des Français depuis sa haute naissance,
 jusqu'avant, pendant et après son mariage par l'AUTEUR
 DU PILORI 1865 Nouvelle Édition. Londres W. JEFFS,
 Libraire-Éditeur, Burlington-Arcade. 1871

8vo.; pp. 36; stout paper; price 3 frcs.

On the title page is a vignette of a devil dancing, and on the verso a wood cut of a tiger dressed as a woman and smoking a cigar; at foot of the last page is representation of a piece of two sous, with the Prussian helmet put on the head of Napoleon. During the Franco-German war of 1870—1871 many of these pieces were so engraved in Belgium, and sold at 1 frc. each for the benefit of the wounded.

Author, according to the publisher's catalogue, H. MAGEN.

In this brochure the character and career of the Empress Eugénie are treated much in the same way as in the "Amours de Napoléon III,"†—her obscure origin, her being a natural daughter of Lord Clarendon, her devotion to tauromachia, her amours with three princes of the house of Orleans, with General Navarez, Olympio Aguado, the Marquis of Alcanirez, the Duke of Ossuna, the Prince Camerata, Rothschild, General

* In "Notes and Queries," 4th S. XI, May 31, 1873, p. 453, will be found a note upon "The Scottish Ancestors of the Empress Eugénie."

† See ante, p. 52.

Fleury, Cardinal Molet, &c ; and finally her Lesbian connection Madame de Contades. The circumstances attending Napoleon's first seeing her, and marriage &c., are also given.

This pamphlet has no literary value.

Les Amours de Sainfroid Jesuite, et D'Eulalie Fille Debote. Histoire Veritable. Suivie de quelques Nouvelles Nouvelles. A La Haye, chez ISAAC VAN DER KLOOT. M. D. CCXXIX.

12mo.; pp. xx & 159 ; title printed in red and black, with a fleuron of suspended flowers ; the frontispiece is fairly executed, and represents a bed room, Sainfroid and Eulalie are seated at a small table, opposite each other, the priest having his right hand on the breast of his penitent which is bare, a woman is drawing the curtains of the bed, and through an open door in the back of the design is visible the lower part of the figure of a man reclining, in the immediate fore-ground left, a small dog is asleep on a square stool ; under the design is, "Les Amours de Sainfroid & D'Eulalie. A La Haye chez I. van der Kloot 1729.

The vol. contains, in addition to a preface (pp. xx), and "Les Amours de Sainfroid." in 12 chaps :

"**Le Mariage de Phebon.**" p. 385 to p. 416.

"**Le Coupable Innocent.**" p. 417 to p. 443.

"**Vers Par la lecture desquels on peut connoître si l'on aime.**" p. 444 to p. 453.

"**Le Jaloux de son Ombre.**" p. 454 to p. 459.

There are three other editions, viz. 1743, 1748, 1760.* It has been translated into English with title "The Amours of Sainfroid and Eulalia: &c."†

There can be little doubt but that "Les Amours de Sainfroid et d'Eulalie" is based upon the Girard-Cadiere scandal; at first the date (1729) of its publication (if strictly correct) would seem to oppose that supposition, as the account of the proceedings of that trial was not actually published until 1731. But the connection of Girard with his penitent begun in 1728,‡ and was undoubtedly more or less talked of in Toulon during 1729. A rough outline of the jesuit's doings might easily have been transmitted to Holland, where such stories were eagerly received and worked upon, and where books of the kind were then mostly produced; a few weeks or a couple of months would suffice for writing and publishing such a tale, and its success in a commercial point of view greatly depended upon its being got quickly into circulation.

The story of Sainfroid and Eulalie is very dissimilar from the

* See Bibliographie des Ouvrages relatifs à l'Amour &c., 1871, vol. 1, p. 191.

† See post, p. 70.

‡ Girard arrived at Toulon in the month of April 1728, and his direction of Marie Cadiere lasted two years and a half, her first official confession before the authorities sent to her by the Bishop of Toulon bears date November 18, 1730, so that he must have become acquainted with her in April or May, 1728. See "Factum," pp. 5 & 33; noticed in this work. Post.

history of Girard and Cadiere, and its date is put back into the previous century, but this need not affect the hypothesis that one was founded on the other; because until the case had actually been heard, an accurate knowledge of its details was not easily obtainable; moreover the author or publisher may designedly have disguised and altered the facts, and have antedated the story in order to avoid any difficulty with the French authorities on the importation of the book into France.

The tale of Sainfroid and Eulalie runs thus :

Sainfroid is the spiritual director of Eulalie, and gains entire possession of her will and confidence. He seduces her in the house of her deceased uncle, while the corpse, which he has been called in to watch, is yet lying in the adjoining chamber, and he administers opium to Therese the servant in order to prevent observation or interruption on her part. Eulalie, having inherited some money from her uncle, "se met en son particulier," Sainfroid visits her as his mistress, and on her being dissatisfied with her ignominious position, he gives her a paper (dated May, 1696) in which he abjures the errors of the Romish Church, and promises her marriage within 15 months, when he and she shall have quitted France, and have reached a country "où Dieu soit servi en esprit & en vérité."

Eulalie becomes enceinte and communicates her position to her seducer, who induces her to allow him to procure abortion; this he does by means of drugs which he administers to her; she has a miscarriage, and Sainfroid carries off the foetus. This happens on two occasions.

They now determine to leave France, and Eulalie proceeds alone to Brussels, where Sainfroid joins her six months afterwards, having escaped in disguise from his convent, carrying with him a cross ornamented with precious stones, and worth 2000 frcs. From Brussels they journey to Rotterdam, and thence to London. Here they live together as people of fortune, Sainfroid always making excuses to postpone marrying the deluded Eulalie. Their money being nearly at an end, they separate, and Sainfroid obtains a situation as teacher in a school, but visits Eulalie as his sister once a week.

He soon forms the acquaintance of an English girl, daughter of a clergyman, and marries her, always keeping Eulalie in the delusion that she is to be his wife. But Eulalie, hearing of her lover's perfidy, goes on the wedding day to the house of the bride's father, and after the ceremony, favours the guests assembled with the following sketch of her seducer's career: "Oùï, scelerat, dit-elle à *Sainfroid*, s'approchant de lui avec assez de tranquillité, c'est toi, qui étant Jésuite, & mon Confesseur, as trouvé, par une morale que l'Enfer a dictée à ton abominable Societé, le secret de me séduire. Tu as jouï de moi, tu m'as fait deux enfans, tu m'as fait avorter du premier à six semaines de grossesse, & après m'avoir servi de sage femme au second, dont tu me fis délivrer par force à quatre mois & demi, tu baptisas cette innocente créature, ou tu me le fis croire, & tu l'emportas en me disant que tu l'enterrerois secrettement, & que tu te chargeois de tout le crime qu'il pouvoit y avoir en abrégeant les jours d'un si petit enfant, dont alors le bonheur est

certain, au lieu que ce même enfant pourroit se perdre en vivant dans le monde sans connoître son Pere & sa Mere, & étant confié à l'éducation de ceux que le hazard leur feroit le relever, si on l'exposoit. J'étois dans un état si foible, que je ne pus m'opposer à ton abominable dessein, tu emportas cet enfant mort, & tu m'as dit que tu l'avois enterré dans une cave de ton Convent, où l'on enterre les Peres de ta Societé quand ils viennent à mourir. Pouvois-je dans un pareil cas éclatter sans me perdre, & sans t'exposer sur un échafaut dans le lieu de ta naissance, & au milieu de tes propres parens ? Je ne me tranquillisai un peu que lorsque je te vis résolu à passer dans les Pais étrangers, & je n'ai plus eu d'habitude avec toi, que depuis que tu m'es venuë joindre à *Bruxelles*. Mais le Ciel a permis que ce commerce que j'ai encore eu la lâcheté d'avoir avec toi n'ait produit aucun fruit. Peutêtre aurois tu eu encore l'ame assez noire pour le faire périr. J'aurois dû dès lors te regarder avec horreur, j'aurois dû t'éviter comme l'homme du monde le plus indigne de vivre. Mais si l'on doit croire aux Philtres il faut que tu m'en aies donné un, lorsque tu as veillé mon Oncle mort, que tu l'aies renouvelé dans mes acouchemens forcez, comme quand tu m'es venu trouver à *Bruxelles*, & peut-être que ces quatre tablettes que tu me fis prendre après ma seconde fausse couche m'ont renduë stérile ; car il n'est pas naturel que je ne sois pas devenuë (sic) grosse depuis plus de dix huit mois que nous sommes ensemble. Mais quelque Philtre que tu m'aies donné pour être attachée à toi, l'action que tu fais aujourd'hui est plus forte que ce Philtre. Je te regarde comme un monstre

parmi les autres hommes, & je t'abandonne sans aucune prétention à la Demoiselle que tu as épousée. Mais je veux que tu me donnes de quoi satisfaire la personne où je suis logée, & pour m'en retourner en France. J'y ai du bien ; j'y pleurerai les desordres d'une jeunesse que tu as corrompuë : j'y detesterai le moment où j'ai eu le malheur de te connoître ; & du précipice dans lequel tu m'avois conduite, je trouverai le chemin de mon salut & de mon bonheur éternel."

As the marriage is really consummated, the best course to adopt is to get rid of Eulalie with as little scandal as possible. The bride's father gives her 50 guineas, and, to ensure her departure from England, sends a nephew of his with her as far as Holland.

Eulalie got rid of, Sainfroid lives on apparent good terms with his wife until she becomes pregnant. This seems most distasteful to him, and although his school is prospering, he resolves to abandon it and his wife. With his own hand he sets his house on fire, and then obtains from the Bishop of London permission to beg in London and Canterbury to repair his loss. Having made his collection, he administers a slow poison to his wife, and disappears with the money. His wife expires in child-bed, her constitution being undermined by the drugs he had given her.

The book is not badly written ; its object is to vilify the priests, and especially the jesuits.

The four small pieces which terminate the volume are not worthy of any special notice.

The Amours of Sainfroid and Eulalia : being the intrigues and amours of a Jesuit and a Nun ; developing the Progress of Seduction of a highly educated young Lady, who became, by the foulest Sophistry and Treachery, the Victim of Debauchery and Libertinism. New York : Published by HENRY S. G. SMITH & Co.

This is the title ; but the outer (yellow) wrapper is worded differently, and moreover supplies the date, it runs thus :

"The Intrigues and Amours of Sainfroid and Eulalia, or Venus in the Cloister. Developing the gradual and imperceptible Progress &c. Translated from the French. New York &c. 1854." Published at 25 cents.

12mo. ; pp. 204 ; there is a half title before the commencement of Chap. 1 ; viz. : **"The Cloister ; &c. &c. &c.,"** and two very badly done wood cuts, free, but not obscene.

This is a translation (minus the preface, and additional pieces at end of the vol.) of **"Les Amours de Sainfroid et d'Eulalie, &c."*** Its literary merit, as may readily be supposed, is not great, but yet the book is readable enough, and being an American production, as uncommon on the other side of the Atlantic as it is here, it becomes of interest to the bibliophile, and to the student of the history of the Romish Church. The paper and printing are respectable. It is possibly a reprint of an earlier English publication.

*See ante, p. 64.

Ancient Symbol Worship. Influence of the Phallic Idea in the Religions of Antiquity. By HODDER M. WESTROPP and C. STANILAND WAKE. With an Introduction, Additional Notes, and an Appendix. By ALEXANDER WILDER, M.D. New York: J. W. BOUTON, 706 Broadway. London: TRÜBNER & Co., 59 Ludgate Hill. 1874.

Large 8vo.; pp. 98 in all; cloth wrapper; the bastard title reads: "**Phallism in Ancient Worship.**"; Trübner's name appears *without* permission; some of the matter being copyright, the book cannot be sold in England. "Second Edition Illustrated."; Trübner's name omitted; "1875."; title and contents otherwise identical; 11 engravings, including frontispiece, of mediocre execution.

The two papers by Mr. Westropp and Mr. Wake were read before the Anthropological Society of London, April 5, 1870. To them are added in the volume before us a Preface, an Introduction, and an Appendix (themselves forming a third paper) by Dr. Wilder. These three essays together form a most interesting and exhaustive treatise upon their subject. The influence of the phallic idea in the Jewish and Christian religions is clearly proved, and its connection traced to the present time. The book throughout is written in a scientific spirit, and the researches are made for the purpose of arriving at truth. The vol. itself is clearly printed on excellent paper, and does credit to its enterprising American publisher; it may be classed as a worthy sequel to the "Worship of Priapus." *

* See ante, p. 3. A curious note on Phallic Worship in Mysore will be found in "Notes and Queries," 5th S., iv., p. 463.

L'Année Galante; ou Les Intrigues Secretes du Marquis de
L * * *

Cœurs sensibles, cœurs fidelles
 Qui blâmez l'amour léger;
 Cessez vos plaintes cruelles!
 Est-ce un crime de changer?
 Si l'Amour porte des ailes,
 N'est-ce pas pour voltiger? *bis*.

FIGARO.

A Londres, *Et se trouve à Paris*, Rue et Hotel Serpente.
 M.DCC.LXXXVI.

12mo. (counts 6); pp. 168 ex titles; on title page a very small fleuron; and on the verso of the bastard title we read: "A Liege, chez Lemarié, Imprimeur-Libraire, proche l'Hôtel-de-Ville." There is a reprint, without date; the imprint, "A Cologne, Chez Pierre Marteau," and a fleuron of two garters interwoven; the title worded as above with addition of two accents; small 8vo.; pp. 129 in all; done by FISCHABER of Stuttgart, about 1860.

Worthless and tedious as this little book may now appear, it must have found favour when written, for editions were issued in the three consecutive years 1785, 1786, 1787.* In some points it resembles "Ma Conversion, ou le Libertin de qualité," and notably in the conduct of the hero, who generally makes the ladies whom he honours, pay him for the favours he

* Bibliographie des Ouvrages Relatifs à l'Amour, &c., vol. 1, p. 257.

The above work must not be confounded with "L'Année galante, ou Etrennes à l'amour, &c."

bestows. But it possesses neither the point, force, nor—obscenity of “Ma Conversion.”

The book is divided into 12 chapters, each bearing the name of a month, for which there seems to be no *raison d'être*, as the adventures have no affinity to the season in which they are told.

The author and hero is the MARQUIS DE L'ETORIÈRE,* Gay gives the name otherwise, he says: “DE L'ETUVIÈRE officier aux gardes, doué des *qualités éminentes* et qui passa, dans un certain monde, pour l'homme le plus *capable* de son temps.”

Annotations on the Sacred Writings of the Hindus,

Being an Epitome of some of the most remarkable and leading tenets in the faith of that people. by EDWARD SELLON, Author of the “The Monolithic Temples of India,” &c. &c. and Editor of an English translation of the “Gita-Radhica-Krishna,” a Sanskrit Poem. London: M.DCCC.LXV. (Printed for private circulation).

8vo.; pp. 72 including title, annotations, &c; printed by H WEEDE, 13a High Road, Knightsbridge.

This is a fairly written and instructive pamphlet, the narrow limits of which do not of course admit of its being exhaustive of its subject.

* Dic. des Ouvrages Anonymes, 1872, vol. 1, col. 201.

"It is a singular fact (observes Mr. Sellon), that upon this adoration of the procreative and sexual Sacti (or power) seen throughout nature, hinges the whole gist of the Hindü faith, and notwithstanding all that has been said by half-informed persons to the contrary, the puja (worship) does not appear to be prejudicial to the morals of the people."

Mr. Sellon thus describes the sect of the *Kauchiliās*, and the *Nautch women* :

"The *Kauchiliās* are another branch of the *Sactas* sect, their worship much resembles that of the *Caulas*. They are however distinguished by one peculiar rite not practised by the others, and throw into confusion all the ties of female relationship, natural restraints are wholly disregarded, and a community of women among the votaries inculcated.

"On the occasions of the performance of divine worship the women and girls deposit their *Julies* or *boddices* in a box in charge of the *Gurü* or priest. At the close of the rites, the male worshippers take each a *julie* from the box, and the female to whom it belongs, even were she his sister, becomes his partner for the evening in these lascivious orgies. Dancing formed an important part of the ceremonial worship of most Eastern peoples. Dancing girls were attached to the Egyptian temples, and to that of the Jews. David also, we are told, 'danced before the Lord with all his might.' And to every temple of any importance in India we find a troop of *Nautch* or dancing girls attached.

"These women are generally procured when quite young, and

are early initiated into all the mysteries of their profession. They are instructed in dancing and vocal and instrumental music, their chief employment being to chant the sacred hymns and perform nautches before the God, on the recurrence of high festivals.

“But this is not the only service required of them, for besides being the acknowledged mistresses of the officiating priests, it is their duty to prostitute themselves in the courts of the temple to all comers, and thus raise funds for the enrichment of the place of worship to which they belong.

“Being always women of considerable personal attractions, which are heightened by all the seductions of dress, jewels, accomplishments and art, they frequently receive large sums in return for the favours they grant, and fifty, one hundred, and even two hundred rupees have been known to be paid to these syrens in one night. Nor is this very much to be wondered at as they comprise among their number, perhaps, some of the loveliest women in the world.

“It has been said already, that among the classes from which a medium for Sancti is selected, is the courtesan and dancing-girl grade; they are indeed more frequently chosen for this honour than the others before enumerated. A Nautch woman esteems it a peculiar privilege to become the Radha Dea on such occasions. It is an office indeed which these adepts are, on every account, better calculated to fulfil with satisfaction to the sect of Sacteyas who may require their aid, than a more innocent and unsophisticated girl.”

This latter paragraph refers to a peculiar custom adopted by some sects of the Vaishnavas.

“ Another of their sects adore Krishna and his mistress Radha united. These are the Lingionijas whose worship is perhaps the most free of all the Pujas. A third, the Radha-ballubhis, dedicate their offerings to Radha only. The followers of these last-mentioned sects have adopted the singular practice of presenting to a naked girl the oblation intended for the Goddess, constituting her the living impersonation of Radha. But when a female is not to be obtained for this purpose, the votive offerings are made to an image of the Yoni, or emblem of the feminine Power. These worshippers are called Yonijas in contradistinction to the Lingayats or adorers of the Krishna (Vishnu) Linga.”

“ Radha, assumed to be an incarnation of Laksmi, (but as the Sancti of Krishna, adored by the Sactas sects of Radha-ballabhis,) is invariably nude, with the Yoni uncovered.”

Mr. Sellon, as will be seen further on,* spent many years in India, his descriptions are consequently from personal observation, or from study and enquiry made on the spot, and therefore the more worthy of consideration. His little volume, which is now very scarce, is full of information and thoroughly readable.

* See “The Ups and Downs of Life,” noticed in its alphabetical order, post.

Anthologie Érotique D'Amarou. Texte Sanscrit, Traduction, Notes et Gloses, Par A. L. APUDY.

Me legat non frigida virgo.

OVID. AMOR. II, 1.

Paris. DONDEY-DUPRÉ Père et Fils, Imp.-Lib., Rue Richelieu, No. 47 bis. MDCCCXXXI.

Large 8vo.; pp. xii and 94, with one unnumbered page at the end of the vol. bearing this inscription,

"Mollia sunt parvis prata terenda rotis."

The title page has a heading in the Sanscrit character, and a vignette of a seated Cupid holding a torch.

A. L. Apudy is a pseudonym for ANTHON LÉON CHÉZY.*

In his introduction M. Chézy tells us:

"L'ouvrage sanscrit dont j'ai extrait les petites pièces suivantes, au nombre de cinquante-et-une, porte dans l'original le titre AMAROU-SATACAM, c'est à dire CENTURIE D'AMAROU, parce que ce charmant recueil, que l'on peut appeler proprement une Anthologie érotique, consiste en cent quatrains ou stances de la composition d'un poète indien, nommé Amarou. * * *

"On ne sait pas au juste à quelle époque florissait l'auteur; mais les Brâhmanes s'accordent à lui assigner une origine fort ancienne.

* Les Supercheries Littéraires Devoilées, vol. 1, col. 372.

“ Il existe à son sujet une fable assez originale : on prétend, conformément au système de la métempsycose, que son ame a passé successivement dans le corps de cent femmes, et que c’est dans ces diverses transmigrations qu’il a été initié à tous les mystères de l’Amour.

“ Ce conte agréable prouve du moins le cas que ses compatriotes font de ses poésies, et milite en faveur de l’extrême vérité, du naturel exquis avec lesquels il a su rendre toutes les nuances d’une passion qui, à ce qu’il paraît, est aussi vivement sentie sur les bords du Gange, que sur ceux de la Seine. * * * Ne dirait-on pas en effet que c’est l’Amour lui même qui a fondu les teintes de ces tableaux ? Quelle vérité d’expression, quel brillant coloris, quelle chaleur dans les scènes variées qu’Amarou présente tour à tour à nos regards ! ”

Two or three specimens will prove that M. Chézy does not over-laud his poet, and that his own renderings are worthy of his original.

“ Le Racommodement.”

“ Ce couple boudoir, dos à dos sur la même couche, les lèvres closes, tout ce qu’ils ressentent d’amour l’un pour l’autre caché soigneusement au fond de leur cœur, et gardant chacun son quant-à-soi le plus gravement du monde voyez comme insensiblement ils se recherchent du coin de l’œil, comme leurs regards viennent à se confondre, comme ils sentent mollir leur colère, comme ils s’enlacent tout-à coup dans leur bras amoureux ! ”

“ La Première Nuit.”

“ ‘ Il dort : dors à ton tour, ô notre douce amie ’
Ainsi me dirent mes compagnes, et elles me laisserent.

“ Et moi, remplie de l’amour le plus pur, et dans toute mon innocence, j’approche doucement mes lèvres de la joue de mon jeune époux. Aussitôt je le sens frémir, et je reconnais que le traître faisait semblant de céder au sommeil Oh ! que je devins honteuse ! Eh bien, il parvint insensiblement à dissiper ma frayeur.”

“ L’Amant Soumis.”

“ ‘ La haine, ô ma belle, a donc pris décidément dans ton cœur la place de l’amour ! . . . Eh bien ! soit : puisque tu le veux, il faut bien s’y soumettre. Mais rends-moi, je te prie, avant notre rupture, toutes les caresses que je t’ai faites et tous les baisés que je t’ai donnés. ’ ”

“ Le Triomphe.”

“ Le sein affaissé à la suite de mes caresses répétées, tous ses membres dans un doux abandon, frémissant de volupté, son dernier voile tout en désordre, tombé dans nos transports amoureux : ‘ Ah ! ah ! ah ! trop charmant ami, finis, de grâce, c’est assez ! ’ me dit-elle d’une voix étouffée ; et ces mots sont suivis du plus profond silence Eh quoi ! pensai-je alors, serait-elle donc morte, ou simplement endormie ? serait-elle absorbée dans la méditation, ou pâmée de plaisir ? ”

“ Sur une Nouvelle Épouse.”

“ Cette nouvelle épouse au regard tendre comme celui de la gazelle, aux cuisses fermes et polies comme la tige du bananier,

à la gorge incomparable N'est-ce pas pour servir au sacre de l'Amour lui-même, que son sein commence à se remplir de la plus douce ambroisie ? " *

" Notes et gloses " are appended which display much erudition, and are almost as pleasing as the translations of the poems themselves. The work of Amarou, together with a commentary, was published, M. Chézy informs us, at Calcutta about 1819.

The " Revue Encyclopédique " thus noticed the " Anthologie Érotique " on its appearance :

" Amarou vient enfin de paraître devant nous. Si nous ne le possédons qu'en abrégé, ce n'est du moins qu'un abrégé de sa richesse et non de sa grâce, et l'extrait de l'*Amarou Satacam*, pour être resserré dans une étroite mesure, ne perd ni de son charme ni de son importance. Ces pièces légères, détachées et capricieuses, sont des pétales de rose que la fantaisie rêveuse du poète a effeuillées et répandues sur le sol. Il voltige de pensées en pensées, les effleurant à la hâte et sans cesse entraîné par de nouveaux

* " Quelle image ravissante !" (exclaims M. Chézy) Le sein d'une jeune femme enceinte, gonflé de lait, comparé à une coupe élégante remplie de la liqueur précieuse, destinée à un sacre ; et quel sacre ! non pas celui d'un roi, mais celui de l'Amour ; l'enfant dont bientôt elle recueillera avec ivresse le premier sourire ne pouvant être qu'une incarnation de ce petit dieu lui-même !

" Une comparaison du même genre, mais bien moins heureuse, à mon avis, se trouve dans le *Mritchtchakati*, drame indien fort curieux, dont le savant *Wilson*, qui déjà en avait précédemment donné la traduction, vient dernièrement de publier le texte à Calcutta à la grande satisfaction des indianistes. C'est vers la fin du cinquième acte."

parfums . . . Le livre d'Amarou est puisé dans ce monde infini de merveilleux phénomènes et d'incalculables mystères que l'âme d'une femme renferme dans sa profondeur . . . Le lecteur pourra apprécier tout le naturel, respirer tout le parfum de cette essence d'amour venue des bords du Gange."

Antonii Panormitæ Hermaphroditus. Primus in Germania edidit et apophoreta adjecit FRIDER. CAROL. FORBERGIUS. Coburgi Sumtibus Meuseliorum. 1824.

8vo. ; pp. xvi and 406, and 10 unnumbered including title.

The volume contains :

- "Lectori &c., F. C. Forbergius." . pp. iii to xvi.
- "Testimonia de Hermaphrodito." . „ 1 to 32
- "Præfatio Editoris Parisiensis." . „ 33 to 36
- "Hermaphroditus" (in 2 Books). . „ 37 to 167
- "Appendix Hermaphroditi." . „ 168 to 202
- "Apophoreta." "De Figuris Veneris." „ 203 to 378
- "Figurarum Veneris enumeratio." . „ 379 to 383
- "EIKΟΣΙΜΗΧΑΝΟΝ." with a separate full title page, and enumeration of the postures in the plates, (which immediately follow) 4pp. in all unnumbered.
- "Series epigrammatum Hermaphroditi Veneta cum nostra collata." preceded by one unnumbered leaf, "Barbatum furem Tertia Mensa manet." . pp. 385 to 386
- "Scriptores laudati." . „ 387 to 406
- "Corrigenda et Addenda." . 2 pp. unnumbered.

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Although the list of plates numbers only to xx, there are in fact 21 engravings, the No. xvi being repeated as xvi.^a and xvi.^b

These plates are all oval, and encircled with fancy borders, the figures are thrown up on a perfectly black ground, as if taken from gems, and much resemble the plates in "Veneres et Priapi," they are well executed. The volume is generally found without the illustrations.

This is the best edition of the "Hermaphroditus," it is more correct and complete than the edition of Paris,* and the ample notes, which have been pronounced more scandalous than the text,† are scholarlike and helpful. It is an edition which every student should seek to possess.

PARNOMITA was born at Palermo in 1394, and died in 1471.

Aphrodisiars and Anti-aphrodisiars: Three Essays on the Powers of Reproduction; with some account of the Judicial "Congress" as practised in France during the Seventeenth Century. By JOHN DAVENPORT.

Ubi stimulus, ubi fluxus.—Hippocrates.

London: Privately Printed. 1869.

Square 4to.; pp. xii and 154; small fleuron on title page; eight plates, including the frontispiece, neatly executed; Roxburghe binding.

* See "Quinque Illustrium Poetarum," &c., post.

† Manuel du Libraire, vol. 4, col. 346.

This volume was prepared for the press by the late Mr. J. C. Hotten, and although it bears an earlier date, was not issued until 1873, after his death; it is an able and erudite work, well written, and fairly exhaustive of the subjects it treats of; it is to a certain extent a sequel (as indeed Mr. Hotten intended it to be) to his edition of Payne Knight's work on the Worship of Priapus,* but the subject of stimulants to, and preventives of venery is new. A clear notion of the object of the work, and of the matter it contains, will be best arrived at by a glance at the circular in which Mr. Hotten announced the book, and at the contents of each essay:

"*A Supplement to (and uniform with) Payne Knight on 'The Worship of the Generative Powers.'*

"Beautifully printed on toned paper, and only ONE HUNDRED COPIES,† for private distribution. Small 4to, half morocco, gilt top, £2. 10s.

"The reproductive powers of Nature were regarded by the nations of remote antiquity with an awe and reverence, so great as to form an object of worship, under a symbol, of all others the most significant,—the *Phallus*; and thus was founded a religion, of which traces exist to this day, not in Asia only, but even in Europe itself.

"That scarcely any notice of this worship should appear in modern works, except in the erudite pages of a few antiquarians, may be accounted for by considering the difference of opinion between the ancients and moderns as to what constitutes

* See ante, p. 5.

† The edition was in reality 250 copies (no large paper), of which about 130 copies were distributed in Europe, and the remainder were sold *en bloc* in 1873, to Mr. Bouton of New York.

—modesty ; the former being unable to see any moral turpitude in actions they regarded as the designs of Nature, while the latter, by their over-strained notions of delicacy, render themselves, in some degree at least, obnoxious to the charge that, in proportion as manners become corrupt, language becomes more guarded,—modesty, when banished from the heart, taking refuge on the lips.

“To supply, to some extent, this lacuna in our popular literature, has been the object of the present work, in which, it is hoped, may be found much curious and interesting physiological information, interspersed with *recherche* anecdotes.”—*Preface*.

“Mr. Davenport has made a valuable contribution to literature, which will be acceptable alike to the antiquarian and the general scholar. The Phallic worship, of which the first Essay treats, once prevailed throughout the whole world, among a people probably different in race from ourselves, but fully our equals in culture, and our superiors in architectural skill, as well as in purity of thought. They adored the Sun as possessing and diffusing the divine potencies of Heat, Light, and Actinism: they cherished the Bull as representing the Sun at the Vernal Equinox, when the world is annually resuscitated; and they with equal aptness and propriety employed as symbols the human organs of sex, to represent Divine Love, and the Perpetuation of Animated Existence.

“Mr. Davenport shows how the pillar, the cross, the mystic letter Tau, the monumental shaft, and the church spire, were all derived from this archaic symbolism, and mean the virile symbol and the life everlasting. So also the sacred ark or ship, the crescent, the font, the lamp, and the grotto, were types of the organ and principle that denote the Female, and were commemorated by the Bona Dea, the Great Mother, Anna Purna, Sara Ismati, Isis, Juno, and Cybele. Abraham’s servant placing his hand at his master’s thigh, and Jacob setting up and anointing a pillar at Bethel, performed Phallic worship, as Mr. Davenport has shown. It pervaded all the ancient faiths, and is to be perceived in modern creeds and superstitions.

"The two essays on Aphrodisiacs and Anti-Aphrodisiacs are very curious in their way, and may be read with profit."

ESSAY I.

"ANCIENT PHALLIC WORSHIP :—Phallic Worship the most ancient and general—Phallic Worship found to exist in America—Indian Trimourty or Trinity—Lingham—Yoni or Cites, or Pulleiar—Taly, Anecdote of the—Leaden Phalli found in the river Rhone—Round Towers in Ireland—Phallic temples—The May-pole a relic of Phallic Worship—Phallus held in reverence by the Jews—King David—Le Prerogative de' Testicoli—An Egyptian Phallic Oath—Ancient Welsh Phallic Law—London Costermonger's Oath, 'By my taters'—Bembo (Cardinal), his saying—Priapus, derivation of the word—Priapus, how revered by Roman women—Priapus, decline of his worship—The cross (T) known to the Buddhists and the Lama of Thibet—The Cross regarded by the Ancients as the emblem of fruitfulness—Rev. Mr. Maurice quoted—The Tau, Crux-Ansata, or Tripple Phallus—Remains of Phallic Worship in Europe—Lampsacus, the Birth-place of the deity Priapus—Saint Foutin—The Phallus of Foutin at Embrun—The holy vinegar—Curious Phallic Customs—Godfrey de Bouillon and the Holy prepuce—Il Santo membro—Sir W. Hamilton's account of the Worship paid to Saints Cosmo and Damianus—*Ex rotas*.

ESSAY II.

"ANAPHRODISIA, OR ABSENCE OF THE PRODUCTIVE POWER :—Impotency, three kinds of, according to the Canon Law—Impotency, Causes of, proper to Man—Impotency, Causes of, proper to Women—Sterility and its causes—Morgagni quoted—Clitoris, its length sometimes prevents the sexual union—case quoted by Sir Everard Home—Columbus, Martial, Haller, Juvenal, and Ariosto quoted—Impotency, Moral Causes of—

Montaigne's Advice—Impotency caused by too great warmth of Clothing—Hunter's Opinion—Point-Tying—Voltaire's *Pucelle d'Orléans* quoted—Point-Tying known to the Ancients—instances quoted—Point-Tying among the moderns recognized by James I.—Counter-Charms to Point-Tying—Agreeable Mode of curing such Enchantment—Case of Point-Tying related by Venette—Montaigne's curious Story—Judicial Congress in Cases of alleged Impotency—Manner of conducting the Congress—Judicial Congress originated with the Church—Judicial Congress practised in France during the 16th and 17th Centuries—Forbidden in 1677—Boileau quoted—Cases determined by the Judicial Congress—Willick, Dr., his remarks and Advice upon the Sexual Intercourse.

ESSAY III.

“APHRODISIACS AND ANTI-APHRODISIACS :—The Mandrake or Dudaïm the most ancient aphrodisiac—Rachel and Leah—Solomon's Song—Pliny the Elder quoted—Sappho's love for Phaon accounted for—Superstitious ideas respecting the mandrake during the Middle Ages—The Knights Templars accused of adoring it—Mandrake, Weir's description of it—Mandrake under the name of Mandragora used as a charm—Machiavell's Comedy of *La Mandragora* and Voltaire's account of it—Love potions, Venetian law against them—Richard III. accuses Lady Grey of Witchcraft—Maundrell's account of the Dudaïm—Singular Aphrodisiac used by the Amazons—Philters, or love potions used by the ancients—Hippomanes, wonderful powers of, as an aphrodisiac—Recipes for love potions—Fish an aphrodisiac—Hecquet's anecdote—Mollusca, truffles, and mushrooms used as aphrodisiacal—George IV.'s appreciation of truffles—Effect of truffles described by a lady—Latin epigram on the vices of the monks—*Naivete* of a monk on the score of adultery—Curious Quatrain in the Church of St. Hyacinth—Madame Du Barri's secret—Tablettes de *Magnanimité*—Poudre de joie—Seraglio Pastilles—Musk, Cantharides—

effects of the latter—Cardinal Dubois' Account of a Love Potion—Caricature upon Dubois—Indian Bang—Stimulating powers of Odours—Cabanis quoted—D'Obsonville quoted—Potable Gold—Shakespeare quoted—Bourchard's Account of Aphrodisiacal Charms—Flagellation—Graham's Celestial Bed—Lady Hamilton, Lord Nelson, &c.—Burton quoted.

“ANTI-APHRODISIACS:—Refrigerants—Recommendation of Plato and Aristotle—Sir Thomas Browne quoted—Origin—Camphor an anti-aphrodisiac—Coffee an anti-aphrodisiac—Abernethy's saying—Infibulation, Holyday quoted—Bernasco Padlocks—Voltaire's poem of the Cadenas—Rabelais' anti-aphrodisiacal remedies.”

JOHN DAVENPORT was born in London, June 8, 1789, at No. 8, Huggin Lane, City. His father came from Staffordshire, and established himself in 1780 as a silk warehouseman at above address, but eventually became bankrupt, leaving his family in difficulties; John's mother was a Miss Forbes, daughter of a Common Councilman of Cripplegate ward. Their first child was William, born in 1781, who became ensign in his Majesty's 58 Regiment (the Devil's Own). John was brought up as a business man, and in due course entered his father's counting house. When between 15 and 16 years of age the state of his health gave great uneasiness to his friends, and a cessation of business and short sea voyage were recommended; he started accordingly by the packet on a visit to his brother, who was stationed with his regiment at Jersey, and sojourned there about two months. On his way home, in the coach between Southampton and London, he

travelled with a young lady and her brother. "The lady (wrote Mr. John Davenport in later years) appeared to me between eighteen and twenty years of age, her figure and tournure most attractive, and her face, without being beautiful, was so interesting as to equal Belinda's (Pope's heroine in his Rape of the Lock).

'If to her share some female errors fall
'Look in her face and you'll forget them all.'"

Young John was at once smitten with his travelling companion, and shortly after his return to London had the good fortune to meet her again at a ball, and to be introduced to Miss Quick, daughter of the celebrated comedian of that name;* his admiration of her soon ripened into love, and in spite of much opposition on the part of the parents he eventually married her, at Islington Parish Church.

Mr. Davenport's tastes were not commercial, he studied hard, became proficient in several Oriental languages, besides Greek, Latin, and the leading modern tongues of Europe. He obtained a living by writing and compiling books, and by teaching languages, chiefly Oriental. His career is uneventful but sad. Unable to earn sufficient money to make provision for his declining years, he fell, after the death of his beloved wife, into very straightened circumstances, and his eyesight failing him, he became incapacitated from pursuing his calling as teacher,

* See The Thespian Dictionary.

or as a literary man, and declined into a state of complete penury. Like his father before him, Mr. John Davenport was a liveryman of the Cooks' Company.

Apparition de Thérèse-Philosophe A Saint-Cloud, ou Le Triomphe de la Volupté. Dédié à la Reine. Ouvrage volé dans la poche d'un *Aristocrate* par M. BARNAVE, Président, & *Directeur-général* de nos *augustes Sénateurs*. A Saint-Cloud, Chez la Mere des Graces. 1790.

Small 8vo. (counts 4); pp. 24 in all; small fleuron on title page. This is a political pamphlet, and has nothing to do with the well known novel "Thérèse Philosophe." It is a violent tirade against the elder Mirabeau, La Fayette, &c., and an ironical eulogy of Marie-Antoinette, described as: "une femme charmante, douée de toutes les graces de la jeunesse, de la sensibilité d'un sexe fait pour l'amour, pour la volupté," &c. The greater part of the pamphlet is devoted to a vision in which Thérèse appears to the author. He exclaims: "O ciel que vois-je; douce volupté, tu pénètres mes sens. Je vois la Reine mollement couchée sur un sofa; les chefs de nos guerriers sont à ses pieds & lui jurent un amour, une fidélité éternel! Quel charmant tableau! des femmes à demi-nues offrent à ces guerriers pour prix de leur courage, les appas dont la nature les a ornées."

There is a copy in the British Museum P.C. ^{22a7}/₁₆. In noticing it, Gay* incorrectly transcribes the first word of the title as "Apparition" instead of "Apparution."

* Bibliographie des Ouvrages relatifs à l'Amour, vol. i, p. 283.

Arlequin Démocratique Œuvre collective d'une société de
littérateurs sous la direction de **LOUIS BAUDIER**.

Et c'est moi le croyant, prêtre, et c'est toi l'athée.
(VICTOR HUGO.)

Ajoute le poète au vrai, l'art est la somme.
(AUGUSTE VACQUERIE.)

Paris Libraire de Madame Veuve **MILLIÈRE** 67, Rue de
Turbigo, 67 1873

12mo.; pp. 240, and 12 unnumbered including titles, 252
pages in all; on the title page is a vignette of a man beating a
drum; fancy paper wrapper with a design signed A. SARTINI;
published "Mars 1873;" 550 copies (including an "Edi-
tion d'amateur tirée à 70 exemplaires, Prix: 2 fr. 50") were
struck off, of these 420 copies were afterwards seized by the
police.

This volume, which is dedicated to Victor Hugo, contains
the following pieces:

"Les Possédés au XIX^e siècle: A. S. MORIN (MIRON)."

"Mon premier Amour, élégies: VICTOR PAQUET."

"Pour de la Soie: N. BLANPAIN."

"Poésies: ALPHONSE LECLERQ."

All of mediocre merit, and without interest for the present
work. It is with the last piece in the volume, a novel by Louis
Baudier, entitled,

"Sur les Genoux de l'Eglise,"

that we have to do. This little sketch, the object of which is to shew the prevalence among priests "at the present day of sodomy, and the abominations to which choirs of singing boys can be made subservient, was condemned 16 Dec., 1873, by the "Cour d'Assises de la Seine," as, "un outrage à la morale publique et religieuse," and its author and publisher both fined and imprisoned, the former being condemned to "six mois de prison, 200 francs d'amende," the latter to "quatre mois de prison, 200 francs d'amende, et tous deux solidairement aux dépens."*

The passages upon which the court based its condemnation were the following :

"1° Pages 141, 142, 143, un paragraphe commençant par ces mots : 'O raffinement de voluptés,' et finissant par ceux-ci : 'Que c'est catholique!'

"2° Pages 157, 158, un paragraphe commençant par ces mots : 'Les autres sont de vrais bonshommes,' et finissant par ceux-ci : 'Comment trouvez-vous mon vin?'

"3° pages 167, 168, 169, 170, 171, un paragraphe commençant par ces mots : 'Ils s'assirent,' et finissant par ceux-ci : 'Dire toutes ces choses;'

"4° Pages 171, 172, un paragraphe commençant par ces mots : 'L'abbé Jacquin,' et finissant par ceux-ci : 'Nous en reparlerons;'

* Gazette des Tribunaux, No. for 15/16 Dec. 1873; and Catalogue des Ouvrages Condamnés, p. 66.

"5° Pages 172, 173, 174, 175, un paragraphe commençant par ces mots: 'De ce jour, leurs entretiens,' et finissant par ceux-ci: 'Ne pouvait s'empêcher de les rechercher;'

"6° Pages 175, 176, 177, 178, 179, un paragraphe commençant par ces mots: 'Un jour, il fut prié,' et finissant par ceux-ci: 'Vers le point du jour seulement il s'assoupit;'

"7° Pages 205, 206, 207, 208, 209, 210, un paragraphe commençant par ces mots: 'O tourment infernal,' et finissant par ceux-ci: 'Dévier à tout jamais;'

"8° Pages 213, 214, 215, un paragraphe commençant par ces mots: 'Le cimetière était situé,' et finissant par ceux-ci: 'Sous ses lèvres brûlantes l'être aimé;'

"9° Pages 237, 238, un paragraphe commençant par ces mots: 'L'amour que l'on est convenu,' et finissant par ceux-ci: 'Satisfaction brutale.'"

The plot of "Sur les Genoux de l'Eglise" is very simple. Théophile and Marie, two young peasants, mutually love, and are engaged to marry one another. A new curé, of about the same age as Théophile, arrives at the village, between whom and Théophile an intimacy, guilty on the part of the priest, springs up. For the sake of his new friend, who, on account of his superior knowledge and education, has much influence over the young peasant, Théophile neglects his destined bride, and a jealousy arises between Maurice (the curé) and Marie. But in spite of the intrigues of the priest, the young lovers become reconciled, and Maurice has the grief of witnessing (himself unperceived) their reconciliation. "Ainsi ces jeunes

gens croisent maintenant des regards clairs et brillants d'un bonheur indéterminé mais charmant ; sur leurs lèvres s'épanouit le plus délicieux sourire ; la vie est pour eux tout entière dans cet instant où ils se contemplent avec extase ; leurs yeux se disent qu'ils s'aiment plus que jamais. La paix est faite sans qu'un mot ait été échangé. Théophile franchit d'un bond le bassin, se jette aux pieds de son amie, lui prend les mains, l'attire près de lui, visage contre visage. Puis un tendre baiser donné et rendu signe la réconciliation . . . Oh ! déchire ta poitrine avec tes ongles, verse des larmes de rage, ces plaisirs ne sont pas faits pour toi, ô prêtre, il te faut être chaste comme un saint Bernard, ou sacrilège comme un Borgia, ou infâme comme un Jules III. Admire ce résultat de tes soins. La crise précédente a jeté dans l'âme de ces enfants une clarté nouvelle. Ils ont connu le vrai caractère de leur amour et déchiré le voile qui couvrait leurs yeux. Théophile instruit par tes leçons, inspiré par l'occasion qui s'offre à lui, devient hardi comme le page le plus libertin. Ils se croient seuls sous les regards de l'Amour, rien ne les retient . . . Ah ! ferme les yeux, homme de peu de courage ! le spectacle de leurs joyeux ébats te serait trop cruel !"

In this passage the author would show the evil influence of the priest upon the peasant, and the anguish felt by the former on seeing his pupil enjoy what he himself coveted.

With one other extract, the first on the list of passages condemned by the court, I will conclude this notice.

"O raffinements des voluptés hypocrites ! On éloigne du

chœur et de la sacristie, c'est-à-dire des prêtres, les jeunes et jolies filles, voire même les dames.—Ils ne les voient qu'au confessional.—Rien à craindre, n'est ce pas? Louez leur retenue . . . Mais on remplit le presbytère et l'église de jeunes et beaux garçons, ayant au moins quinze ans, n'en ayant pas plus de dix-huit,—enfants frais et roses, à la tournure molle, aux regards malins, aux voix féminines, aux lèvres épaisses et bien rouges, élèves ardents et disciples fidèles qui apprennent tout ce qu'on leur enseigne et n'oublient rien de ce qu'ils ont appris; troupeau voué à la corruption par des calculs infâmes, d'où sortiront à vingt ans les jeunes prêtres à qui vous confierez vos femmes, les ignorantins à qui vous confierez vos enfants, ô pères de famille. Certes, la religion catholique est en progrès sur le paganisme. Celui-ci avait ses confréries de vierges;—les catholiques y ont ajouté les maîtrises de jeunes éphèbes. Et avec quels soins, avec quel tact, avec quel art ils les ont choisis! On dirait les cohortes des séraphins et des archanges descendus du ciel où leur imagination créatrice les a fait naître et qu'ils ont donnés comme entourage à Dieu, sans doute pour avoir prétexte à s'entourer eux-mêmes d'enfants de chœur. Créer le modèle pour paraître ensuite copier et imiter, c'est fort sournois: ne suffit-il pas de dire que c'est catholique?"

LOUIS-ETIENNE BAUDIER was born April 27, 1854, at Semur, Côte-d'Or.

JOSÉPHINE-LOUISE FOURÈS, VEUVE MILLIÈRE, was born at Paris, June 15, 1834; her husband was a communist, and executed by the French troops on their entrance into Paris, 1871.

L'Art de Péter, Essai Théori-physique et Méthodique A l'usage des personnes constipées, des Personnages graves & austères, des Dames mélancoliques, & de tous ceux qui sont esclaves du préjugé. Suivi de l'Histoire de Pet-en-l'Air & de la Reine des Amazonnes, ou l'on trouve l'origine des Vuidangeurs. Nouvelle Edition. Augmentée de la Société des Francs-Péteurs, pour ceux qui désireront y être invités; avec deux gravures à l'eau forte. En Westphalie, Chez Florent-Q, rue Pet-en-Gueule, au Soufflet. M.DCC.LXXVI.

8vo.; pp. 182 ex titles; this is a Paris reprint of about 1870; the vol. contains:

"Épître Dédicatoire."	pp. 1 to 4.
"Avis au Lecteur."	5 to 8.
"L'Art de Péter."	9 to 93.
"La Société des Francs-Péteurs."	
"Épître Dédicatoire."	97 to 102.
"Préface."	103 to 111.
"La Société des Francs-Péteurs."	113 to 182.

There is a frontispiece to each work, that to "L'Art de Péter" (and probably that to the second work also) is imitated (and turned) from the frontispiece of the old edition bearing the same date. The matter is identical, except that the first 78 lines of the "Préface" to "La Société des Francs-Péteurs" are omitted, and an anecdote which does not exist in the old

edition is added at the end of the vol.; further, the name "Docteur Swith" in the old edition, is in the reprint corrected to Swift; published (in a yellow paper wrapper) at 3 frcs. There have been several editions, viz.: 1751, 1771, 1775, 1776, same date about 1800, 1832, and another edition without date. It also forms part of "Le Conservateur de la Santé."

"L'Art de Péter" "n'est qu'une traduction de la dissertation latine: *De peditu ejusque speciebus*. L'idée première du titre semble appartenir à Rabelais, car parmi les livres imaginaires que Pantagruel trouve dans la librairie de Saint-Victor nous remarquons déjà *Ars honeste pettandi in societate, per M. Ortuinum* (Rabelais, liv. II, ch. 7.)"

The author is P-T-N. HURTAULT, "maître de pension à Paris, ancien professeur de l'École militaire, et pensionnaire du Roi." The date of his birth and death, as well as details of his life seem to be unknown; but a list of his works is given in "La France Littéraire," and in the "Biographie Universelle (Michaud)."

"La Société des Francs-Peteurs" was first published in 1743 with title: "Zéphyre-Artillerie, ou la Société des Francs-Peteurs;"* and again as: "L'Esclavage rompu, ou la Société des Francs-Peteurs. Liberté est notre Devise. A Porde Polis, à l'Enseigne de Zéphyre Artillerie. MDCCLVI." 8vo.; pp. 96. It is by

* See *Bibliotheca Scatologica*, Arts. 67, 89, 138, and 164; *Bibliographie des Ouvrages relatifs à l'Amour*, vol. 1, p. 317, vol. 6, p. 460; *La France Littéraire*, vol. 4, p. 168; *Biographie Universelle* (Michaud), vol. 20, p. 191

PIERRE-JEAN LECORVAISIER, born at Vitré, August 22, 1719, died at Angers, August 12, 1758. He studied under the Jesuits at Rennes, and had an inclination to join their order, but becoming enamoured of a lady at Angers, he wedded her, took up his residence in that town, and became perpetual secretary of its academy. He is the author of various works which are noted in the "Biographie Universelle," and "La France Littéraire."

These two works are not the least curious and amusing of the numerous books upon kindred topics which in the French language alone are sufficiently numerous to form a library of themselves, and have afforded matter enough for a whole bibliographical volume, to wit the *Bibliotheca Scatologica*, already referred to. Prose and verse have been alike pressed into the service, and one of the cleverest series of scatological poems was published only three years back at Brussels.*

In this the French are peculiar, they delight in making the Cloacinan rites the subject of their wit, and even the most respectable French women of the present day do not hesitate to listen to jokes, and even to make them, upon subjects which among females of the corresponding class in England would be deemed highly improper.

"Tussis pro crepitu, an art
"Under a cough to slur a fart."

HUDIBRAS.

* "Du Neuf et du Vieux." see post.

L'Art de plumer la Poule sans crier. A Cologne, chez
ROBERT LE TURC, au Cocq hardi. M.DCC.X.

12mo.; pp. 224, preceded by "Avertissement" 2 pp.,
"Explication de l'Estampe" 4 pp., "Preface" 3 pp., "Table"
3 pp., all unnumbered.

On the Title page, which is printed in red and black, is a square figure with Chinese design inside; a neatly executed frontispiece represents a view of Paris with figures, and Mercury bearing the title of the book.

Violet le Duc * mentions this work as: "Recueil de vingt-ét-une histoires de courtisanes, de fripons et de partisans. Anecdotes de mœurs, dont la plus grande partie est fort piquante."

The Marquis Du Roure † considers the vol. rare; he gives an analysis of each adventure and says: "La lecture de ces historiettes, invraisemblables pour la plupart, est néanmoins amusante, parce que les détails en sont racontés avec facilité. On y pourrait trouver le sujet de plus d'une comédie d'intrigue. Les fripons faiseurs ou faiseuses des tours qu'on y voit consignés s'appellent *les plumeurs des poules sans crier*, à cause du succès qui les suit toujours. Cela n'est pas moral, mais cela est assez historique."

The work is better written than most of its kind, and is entertaining, apart the picture that it affords of the manners of the time.

* Catalogue, 1847, p. 216.

† Analectabiblon, vol. 2, p. 428.

Atrocious Acts of Catholic Priests, Who have lately committed the most Horrid and Diabolical Rape and Murders in Ireland and France, that were ever known in Civilized Society. London: Printed and Published by JOHN FAIRBURN, Broadway, Ludgate-Hill. [Price Sixpence.]

This 8vo. pamphlet contains two tracts, which had been issued singly, they have separate full title pages, and paging, as follows:

“Rape and Assassination!! **Narrative of the horrible Rape and Assassination of Marie Gerin**, a beautiful young Female, by MINGRAT, A French Catholic Priest, to whom she went to confess; Translated from the French Papers of July 21, 1824.”

“Fanaticism! Cruelty!! Bigotry!!! **The Particulars of the horrible Murder of Catherine Sinnott**, A Child under Four Years of Age, by the REV. JOHN CARROLL, an Irish Catholic Priest, Under Pretence of performing A Miracle, by casting devils out of the child, Which took place at Killinick, in the County of Wexford, on Friday, July 9, 1824; Including the Coroner’s Inquest, and Reflections on the Influence of Catholic Priests over the Minds of the People, as exemplified in this melancholy Case.”

Each of these tracts is of pp. 14, and each has on the title page the publisher’s name &c., “Price Threepence,” and an extract from the evidence.

The priest Mingrat was a man of low extraction but of Herculean strength, he was Curate of St. Quentin, and had become

enamoured of Marie Gerin, wife of a disbanded soldier residing at Get, near St. Quentin, a woman of remarkable beauty.

After making some amorous advances to Marie, hidden under pretended pious discourses, Mingrat desired her to call on him the next time she went to St. Quentin; this she did, "and entered the church about six o'clock in the evening. On seeing Mingrat she saluted him respectfully, and said she came to confess to him. He, on some pretext or other, got her into the Presbytery, where he lived, adjoining the church. There, it appears, he consummated the double crime of *violation* and *assassination*, in doing which he must have gagged the mouth of his victim, as low, inarticulate, and stifled moans were heard by his servant maid."

In order to get rid of Marie's body, Mingrat cut it to pieces, and threw it into a neighbouring stream. On being suspected, the priest declared that his victim was possessed by the Devil, and that he saw Satan carry her away in his arms, and plunge with her into the abyss of hell.

Mingrat was condemned to death by the Court of Assize of Grenoble, December 9, 1822.

The crime of the Rev. John Carroll, Roman Catholic Curate of Ballymore was of a different nature.

After committing acts of violence on several people by jumping upon them, under pretence of casting out Devils, with which, as he said, they were possessed, Carroll, accompanied by about fifty persons, visited the house of one Thomas Sinnott, a nailer. "At this time a child (a fine little girl between

three and four years of age), then in bed in the room in which he was, began to cry : he consulted his breviary, and immediately affirmed that there was a devil in the child. * * * He jumped into the bed, and on the body of the infant ! The father of the little innocent entered at the time—the child piteously cried out, ‘Oh save me! save me!’ which he was proceeding to do, but some miserable fanatics present actually held him back!!! It may be asked who was holding the mother of the child? No one—she was as free as any of the spectators, and, like them, had a full conviction that her child was, as the Priest had stated, ‘possessed,’ and that he was performing a miracle to drive out the evil spirit!!! Nay, the infatuated mother was not only without restraint, as to any relief she might have been inclined to have afforded her infant, but actually assisted the Priest in the performance of his horrible work!!! He ordered her to get a tub of water and some salt; these she instantly procured. The innocent little sufferer lay bleeding and insensible in bed; he poured the contents of the tub upon her; and as the water mingled with the stream of life, he cried out with enthusiasm to those around him, ‘Behold a miracle! I have turned the water into blood!!!’ He then turned the tub over upon his victim, the edge of it coming upon the child’s neck, mercifully completed the tragedy by putting an end to its sufferings!! Having desired the parents of the child not to allow any one to enter the room, nor to touch the child till his return, he departed for Wexford.”

Carroll, let me add, was pronounced by two competent medical gentlemen to be insane. "Surprise, (continues the writer of the pamphlet) of course, vanishes as respects his conduct; but how shall be designate (sic) that of the crowd of spectators who surrounded him, some of whom lent their aid to the furtherance of his designs, and all of whom, to the last moment, full of that reverential awe with which a Roman Catholic peasant looks upon a clergyman of his communion, placed implicit faith in the propriety and efficacy of the wild and dreadful proceedings of the unhappy maniac!"

Auß den Memoiren einer Sängerin. Boston.
Reginald Chesterfield

Small 8vo.; 2 vols.; pp. vol. 1, vii and 244; vol. 2, 251, in all; published in Berlin; the first vol. appeared about 1868, the second was not issued until July 1875; they are not serial, the paper of the second vol. is thinner and larger, and the letter-press is longer than of the first vol.; there is no vol.-indication on the title page of vol. 1, whereas on the title of vol. 2 there is "II. Band.," also a small fleuron; the first vol. was sold for Th. 1. 10 sgr, the second for 2 Ths.

These memoirs are affirmed to be an auto-biography of the celebrated and notorious Frau SCHRÖDER-DEVRIENT; they are in the form of epistles addressed to an old friend, a doctor, among whose papers at his death, they were found by his nephew, the editor.

Although the singer's various professional engagements are noted, yet the object of the book is not to trace her artistic career,* but to portray, and that with the minutest details, her progress in the "Art of Love;" her mental and physical development are both laid open, and the book is certainly as much a psychological study as it is a collection of the most lascivious episodes. It is fairly well written and is thoroughly readable. The first is the better vol.; it is more naïve, contains nothing improbable, and is free from crapulous details which frequently disfigure the second vol., and which are evidently inspired by "Justine," mentioned at the commencement and harped upon throughout the whole second volume.

The singer represents herself as a very clever person, most desirous of information, of an exceedingly amorous nature, and yet withal endowed with sufficient force of character to enable her to curb her passions and to remain strictly quiet when her interests dictate the necessity of so doing.

The first vol., occupied chiefly with her early life and with the development of her young mind, brings our heroine to the acceptance of an engagement at Frankfort one year after her debut at Vienna, and to—the loss of her maidenhead.

She now becomes an active and responsible person, and here (with the opening of vol. II.) I will attempt a slight sketch of her career.

* The best book on this point is: "Wilhelmine Schröder-Devrient. Ein Beitrag zur Geschichte des musikalischen Dramas. Von Alfred Freiherrn von Wolzogen. Leipzig: Brockhaus. 1863;" a notice of her will also be found in the "Gartenlaube."

At Frankfort she sojourns two years, studying her art, and living a perfectly steady life. The manager of the opera at Pest now visits Frankfort and offers her an engagement which she accepts. He is accompanied by a young Hungarian gentleman named Arpad, with whom she at first sight falls in love and whom she determines to seduce; this she does as soon as she reaches Pest. But this pleasant liaison lasts but a short time, as Arpad is called away to a distant province.

She now becomes friendly with Anna, a woman steeped in every kind of debauchery, and thoroughly acquainted with the vices of the Hungarian capital. She asks Anna's opinion about "Justine" (which she had acquired at Frankfort, and which had rather repulsed than attracted her), and whether any enjoyment can really be derived from flagellation. Anna advises her to witness the flogging of a girl who is shortly to be thus punished for theft, and who finds delight in her own castigation. They go together, and the girl is by permission of the jailer, whom they bribe, brought, after the execution, to the singer and her friends, an orgie ensues, and our heroine becomes enamoured of the culprit Rosa. "*Es war eine so ausschließliche reine Liebe, daß mich alle anderen Weiber anfehlten und die Männer noch viel mehr.*" (p. 84).

She determines to take Rosa into her service, and does so after having obtained by bribery her release from prison. She takes her at once to the Kaiserbad, properly to prepare her for the Lesbian duties to which she is destined, and is delighted to find that her new maid is one in reality. The destruction of

Rosa's maidenhead is a pleasure which our songstress at once determines *herself* to enjoy, and in fact indulges in that gratification the same evening in company of her two friends, Anna and Nina, she using a *double* dildo, while Anna "*leckte das Jungferblut auf*" after the operation.

She now, in company with Anna, and dressed as a youth, visits the brothels of Pest, and describes a flagellation scene, accompanied with very crapulous details, of which she is allowed to be an unseen witness.

Having fallen desperately in love with a gentleman (a sort of admirable Crichton) whom she meets at a rehearsal, she determines to acquire his affection, but Ferry (so he is named) holds eccentric opinions upon the chapter of love, and has laid down a rule of never taking the initiative, but of favouring only such women as give themselves up to him unasked, and who make no claim of fidelity from him. In this dilemma our heroine has the good fortune to meet Ferry at the brothel of Resi Luft, where a grand annual orgie has been arranged by the ladies of Pest, who, as well as the gentlemen invited, appear masked, but entirely nude. Ferry is at once struck with the surpassing beauty of her body, quits the other women in whose company he is, and has connection with her then and there, in presence of the whole assembly. A monster debauch ensues, the details of which savour strongly of "Justine."

Ferry and she now become close friends, and as, through her new *male* penchant, she has to neglect her devoted Rosa, she

P

determines to recompense her by giving her a share of Ferry's caresses, at the same time affording herself the gratification of witnessing Rosa's real defloration, that attempted with the dildo not having been thoroughly effected, or having to a certain extent been made good again. This scene is, as may be supposed, one of great warmth, but it is spoiled by the introduction of some unnecessarily filthy episodes, without which it would be voluptuous and pleasing. After having placed her friend in her lover's arms, and experienced the satisfaction of thus sharing his embraces, she becomes a thorough convert to his doctrine of "free love," and jealousy is once and for ever discarded from her mind.

It is now for Ferry to make a return for such unselfish devotion to him and his teaching. During a recess at the theatre he takes his mistress for a journey. After some travelling, and mysterious changes of conveyances, they reach the middle of a forest, where our heroine is alarmed at the appearance of some suspicious-looking armed men. Ferry tells her plainly that they are robbers, but to have no fear, and being arrived at a retired place he selects two of the band,—a youth of great beauty, and a maturer man of Herculean appearance and strength—and informs his companion that they are destined for her enjoyment. Knowing her lover's principles, and that the more "ausgelassen" she is the more she will please him, she does not for a moment hesitate, but stripping to the skin she takes the youth's member in her mouth, while the giant enjoys her from behind, in each hole alternately, until she is so exhausted that she has to be put

to bed and allowed some time to recruit her overtaxed forces. Her lover, be it understood, stands by and witnesses the scene with the greatest interest and satisfaction. In the forest they remain some days, joining the bandits and peasant women in their daily debaucheries.

Our songstress, now in her 27th year, and at the full bloom of her beauty, loses both her parents, and Ferry being called away to America, she finds herself almost alone. For some time she remains, as she did at Frankfort, "chaste." Having accepted a theatrical engagement in Italy, she meets at Florence Sir Ethelred Merwyn, an Englishman, 59 years of age, possessing much knowledge of the world, a thorough epicurean, and whose way of thinking accords entirely with her own. He shows her much friendship but nothing more, she however, in spite of his age, loves as well as respects him, and as he appears too timid to make the desired advances, she takes him by storm. They live most contentedly together, she much profiting by Sir Ethelred's universal information. He tells her about the infamies practised in Italy, and promises her, when they go to Rome, to make her eye-witness of what he has described to her. He keeps his word, and after having shewn her the capital execution of a man and woman, conducts her to a church in which takes place an impossible orgie with priests, nuns, boys, and several kinds of animals, and which terminates in the profanation of the corpses of the two delinquents above mentioned. This is quite in the spirit of Sade, and as revolting as any chapter of his.

Shortly after Sir Ethelred dies, his mistress tending him with all care, and finally closing his eyes ; by his will he leaves her a good sum of money, jewels, &c.

From Italy our heroine passes to Paris, to sing there, and although her adventures in the French Capital are passed over as unimportant and common place, she gains further experience, and forms some acquaintances with members of the demi-monde, the career of one of whom, Camilla, mistress of a Russian Nobleman, is sketched. She continues to dilate on the subject of corpse-profanation, which appears to be of great interest to her, and gives details of some instances of that crime which have occurred in France.

With Sarolta, one of her theatre companions, she undertakes a professional journey to London, where she remains with great satisfaction three years, residing during the time at St. John's Wood.

In London she visits Mrs. Meredyth, cousin of her deceased lover, a woman possessing a good income and enjoying herself thoroughly ; she is acquainted with most of the kept women of London, and frequents its places of public resort ; she takes our heroine the entire round—Vauxhall Gardens, Piccadilly Saloon, Holborn Casino, Portland Rooms—and they even walk the streets as prostitutes in search of adventures. Our Songstress refuses nevertheless all offers from the English nobility, thereby preserving her reputation, and solaces herself in the arms of her ever beloved Rosa.

The narrative here suddenly breaks off, the writer, as she says,

having acquainted her correspondent by word of mouth with the rest of her career.

These memoirs are evidently written, in great part, from personal observation, but whether we are to give them credit for being in reality what they profess to be, I will not undertake to pronounce. Intermixed with circumstances, adventures, and observations which bear the impress of truth, are details impossible of execution, and frequently incredible on account of improbability, crapulousness, and repulsiveness; among these may be particularised the orgie in the prison, in the brothel, in the forest at Pest, and in the church at Rome, and another in the garden of Mrs. Meredyth, where a company of women remain for *three days naked*, and that in the *climate of England*. As before mentioned, Sade's "Justine" is frequently spoken about in the second vol., and indeed its influence is plainly manifest in most of the scenes there described in which several persons take part. The remarks of the writer (whether Frau SCHRÖDER-DEVRIENT or another) about London, its women and institutions, are in the main correct; blunders there are, but not such as need affect the genuineness of the work, which was evidently written some years ago, as many of the places visited, such as Vauxhall Gardens, the Piccadilly Saloon, Holborn Casino, &c., no longer exist.

Besides "Justine" some other erotic works are briefly noticed: at p. 177 of vol. I, she speaks of the "*Denkwürdigkeiten des Herrn G. . .*," of "*Le Portier des Chartreux*," of "*Faublas*," of "*Félicia*," &c., as "*wahres Gift für unverheirathete Frauen*, &c.," but what then is her own book?

Les Aventures Matrimoniales ou Le Mariage de LA BELLE
SOPHIE Par NABAR Lucerne chez tous les libraires
MDCCCXLV

Small square 8vo.; pp. 64 ex bastard title, which has only "**Le Mariage de Sophie**," a frontispiece, prettily engraved and subscribed "Sophie et ses Compagnes," but which has no further reference to the text, it represents seven naked women on a river's bank trying to catch winged phalli, which, in the form of aquatic birds, are coming up out of the water, a cupid with erect member is directing them, and watching the sport; published at Brussels in 1874, by PUISSANT, at 10 frcs; issue 52 copies, of which fifty on papier de Hollande, and two on papier rose. Probably a reprint of a work noted by Gay* as: "Le Mariage de Sophie, ses aventures galantes le jour de ses noces, précédé de portraits de la belle Société. Paris, chez TIGER, an xi, pet. in-18 de 108 pp., frontispice gravé."

This can scarcely be ranked as a tale, but rather as a series of sketches of manners of the time, satirical, and at times amorous, never obscene or even immodest, it is somewhat after the manner of the younger Crébillon, but without his wit, pungency, or cynical voluptuousness.

The "début dans le grand monde" of the young St. Léger is the ostensible subject of the book. After some Chesterfieldian

* Bibliographie, vol. 4, p. 408.

advice from his mother, he is placed under the guidance of a young spark called Folville, to be by him initiated in the ways of the world. Folville takes St. Léger the round of the theatres, gaming houses, balls, &c., and introduces him into various societies, and to several women of easy virtue, &c.; terse sketches are given of these institutions and persons.

St. Léger soon becomes an adept in vice, and obtains great success with the fair sex. Folville having however wounded his pupil's pride with respect to one of his conquests, St. Léger determines to punish both friend and mistress. The lady he takes as "*maîtresse en titre*" for a couple of months, and then suddenly abandons her. His friend he corrects in a more severe manner, for he having married Sophie, St. Léger manages to seduce her on the nuptial evening between the wedding and bedding, (hence the title of the book). On their return to the room where the guests are assembled, Folville meets them, and perceiving what has happened: "*Il approcha de St-Léger: je vous aime, lui dit-il à l'oreille: vous êtes divin, et votre vengeance est des mieux imaginée. Ne croyez pas que cela altère notre amitié: je sais mon monde.*"

The book ends abruptly, and is altogether a dull and unskilful production.







B *The Bagnio Miscellany* : containing *Three Interesting Dialogues between a Jew and a Female Christian. The adventures of Miss Lais Lovecock*, at Miss Twig's Boarding School. *The Force of Instinct*, a droll story, developing an odd contrivance to facilitate the growth of the "Lanugo" on the "Labia" of a young lady. *Erotic Anecdotes*; *María Antoinette, Queen of France—The Widow and the Parson's Bull*, or the Benefit of Flagellation.

De gustibus non est disputandum.

London: Printed by JOHN JONES, in the Whitefriars. 1792.

12mo. (counts 6); pp. 142 in all; 8 illustrations well drawn, and finely engraved by SIDDONS or SEDDON;* published by CANNON about 1830. Still more recently we have:

"*The Bagnio Miscellany*, containing the *Adventures of Miss Lais Lovecock* written by herself; And what happened to her at Miss Twig's Academy, and afterwards. *Dialogues between A Jew and a Christian: A Whimsical Entertainment*, lately

* He also engraved the plates for "*The Accomplished Whore*" (see ante, p. 1), for which he was paid three guineas and a half each; indeed he did the engravings for most of the books published by Cannon.

performed in Duke's Place. **The Force of Instinct: A True Story**, wherein is detailed the Curious Experiment resorted to by a Young Lady in order to make the Hair grow on the Bottom of her Belly, with other Droll Matters and Quaint Conceits. Price Two Guineas. Printed for the Society of Vice."

8vo.; pp. 84; 8 coloured plates of infamous execution, not imitated from those of the earlier edition; besides the matter mentioned on the title page there are the two "Erotic Anecdotes," as above, viz.: "Marie Antoinette, Queen of France." and "The Widow and the Parson's Bull."

There is another edition of about the same date, title identical except that it has imprint, "New York: Printed for the Booksellers." 8vo.; pp. 77; the same plates are used in this edition; but the two anecdotes last mentioned are wanting.

Both editions are by **ANDREW WHITE**.

"The Bagnio Miscellany" is a filthy and worthless publication, one of the very basest of its kind, and not deserving any more particular notice.

GEORGE CANNON, formerly a lawyer's clerk, afterwards a publisher of obscene books. He had various places of business: in Ryder's Court, in Leicester Square, in Maiden Lane, at No. 11, afterwards No. 2 May's Buildings St. Martin's Lane. He carried on business from about 1815 until his death in March, 1854. His widow continued the business till she was accidentally burned to death about 1864.

ANDREW WHITE had a shop in Holywell Street. He died about 1868. His business was afterwards (and probably is still) continued by his widow and son.

Le Banquier Peixotte et la Dervieux Histoire peu morale, extraite du Parc aux Cerfs, avec figure fac-similée sur celle de 1790, suivi de **L'Autrichienne en Goguette ou L'Orgie Royale** Opéra Proverbe. 1790

Large square 8vo. ; pp. 26 unnumbered ; price frcs. 5. ; published at Brussels in 1867, by SACRÉ-DUQUESNE. Condemned by the tribunal of Lille May 6, 1868.*

The object of this pamphlet, as stated on the title page, is to reproduce the notorious engraving belonging to, but generally wanting in "Le Parc au Cerf, ou L'Origine de l'Affreux Deficit. Paris 1790.," the fac-simile is well done. The plate represents Peixotte seated, his breeches open, and holding his member in his right hand, while with his left he points to Mlle. Dervieux, who stark naked, and with a large plume of peacock's feathers stuck in her anus, is going on all fours round the room ; two men are looking on through a glass door at the back of the room.

Peixotte was a rich banker, "qui ne haïssoit pas les jolies femmes, mais qui ne les aimoit que d'un certain côté. La Dervieux étoit une fille de ce bas monde, jolie comme l'amour, toute jeune et très-connue."

Peixotte makes the fair Cyprian an infamous proposal, which she communicates to two of her admirers, who advise her to pretend compliance and get what she can out of the old

* Cat. des Ouvrages Condamnés, p. 67 ; and Le Moniteur, Sept. 19, 1868.

lecher, while they will be hidden, and come to her assistance if necessary.

“Rendez-vous donné, et cent autres louis apportés et reçus, Peixotte demande pour toute grâce qu'on lui laisse placer entre ces belles fesses qu'il idolâtre, un petit étui de nacre de perle très-mignon et très-joli. Après bien des contorsions risibles, la Dervieux laisse placer ce qu'on lui présente. Les deux amis étaient cachés, mais quel est leur étonnement de voir le sapajou tirer six grandes plumes de paon, déboucher l'étui et les faire entrer dans des trous fais (sic) exprès. Il se met ensuite à un bout de la chambre, la fait promener à quatre pattes, et commence avec lui-même l'opération d'Onan, en contemplant la jolie perspective qu'il s'étoit faite.”

The amorous banker now proposes “de remplacer l'étuy (sic). La belle se montre moins difficile, mais propose un autre rendez-vous, et met cet étrange pucelage à 500 louis.”

“L'Autrichienne en Goguette ” was first produced in 1789 ; 8vo. ; pp. 16 ; it is from the pen of MAYEUR DE SAINT-PAUL.

“Pamphlet ordurier dans lequel l'auteur a mis en scène Louis XVI, la reine, le comte d'Artois et la duchesse de Polignac.”* It is in the form of a dialogue.

FRANÇOIS-MARIE MAYEUR DE SAINT-PAUL, born at Paris, 1758, was a famous actor, poet, and dramatic author. For list of his works consult Biographie Universelle, vol. 27, p. 402.

* Supercheries Litt. Dévoilées, vol. 2, col. 136 a.

The Bar Maid of The old Point House. Being the Secret History of The Amours and Intrigues of a Bar Maid, whose Amorous Disposition and Voluptuous Achievements on the Couch of Cupid, made her the envy of her own sex, and the Admiration of the World. By the Author of "Tales of Twilight"—"The Adventures of a French Bedstead," "Julia, or where is the Woman that wouldn't," etc. Translated from the French. New York: For Sale by all Booksellers.

8vo.; pp. 112; double columns; a frontispiece representing two girls, almost naked, on the bank of a river; it is, as the imprint indicates, an American publication; date about 1852 to 1855; a bad translation from the French of *LA COMTESSE DE CHOISEUL-MEUSE*; the book is badly printed, has not a few typographical errors, and is unworthy of any special notice.

The Battles of Venus. A Descriptive Dissertation on the Various Modes of Enjoyment: Comprising Philosophical Discussions of the most interesting and affecting Questions. Demonstrative that the loosest Thoughts and Sensations may be conveyed without an Expression verging on Immodesty. Translated from the Posthumous Works of *VOLTAIRE*. Printed at the Hague in the Year 1760.

12mo. (counts 6); pp. 36; printed in London; there are no plates in the copy before me, but in a bookseller's catalogue of about the beginning of this century I find the same work noted

as with : "2 coloured prints, 18mo. 7/-" this I take to be another edition.

About 1850—60 W. DUGDALE republished the work in 16mo.; pp. 64; altering somewhat the text, and adding, as was his custom, a little spice to the title, which runs as follows:

"The Battles of Venus a Descriptive Dissertation of the Various Modes of Enjoyment of the Female Sex, As practised in different Countries, with some curious Information on the Resources of Lust, Lechery, & Licentiousness, to Revive the Drooping Faculties and Strengthen the Voluptuous and Exhausted. From the French.

Wine, Women, Warmth, against our lives combine,
But what is Life without Warmth, Women, Wine.

London: Printed for the Booksellers."

This edition DUGDALE advertises in his catalogue as: "A handsome pocket volume, Illustrated with numerous engravings, Price Two Guineas."

It would appear that DUGDALE even issued two editions of the work, the second enlarged, and in *two* vols., for in a later catalogue of his I find:

"Battles of Venus; &c. as described in the history of a young lady, giving her experiences of all classes of society, rich and poor, high and low. In the pay of Bishops and Princes she gives herself up to every species of Licentious Revelry, and Debauchery, with some curious Information &c. *Two* handsome pocket volumes, illustrated with sixteen engravings, price three Guineas."

This *two-volume* edition I have not seen, nor does the description apply to that which I am about to analyze, there being no mention of a young lady, or her experiences.

The work forms part of "The Young Maid's Library, or Funny Miscellany."

"The Battles of Venus" is a philosophical disquisition on physical love making, cleverly and pleasantly written, each point being argued out with logical accuracy. It is superfluous to add that it is not translated from Voltaire.

The author holds that, in spite of the numerous modes which have been invented for enjoying a woman, the two most natural ones are the most agreeable. "The first and most obvious mode of enjoyment was undoubtedly that practised by the generality of mankind, and which is perhaps the most conducive to generation."

"To behold the naked body of a beautiful woman *in front*, (he continues) her juicy mouth, her heaving breasts, her firm pouting belly, will be allowed part of the finest gratifications of a voluptuous fancy; and consequently to feel and enjoy those parts must be ranked amongst the sweetest delights of sensual fruition.

"Now, supposing that in the other modes of fruition, a man is in actual enjoyment of the ultimatum in a woman, and experiences emission either in or out of her body, yet he enjoys not that delightful pressure on those parts above mentioned, he feels not that delicious heaving, neither can insinuate his tongue

within her warm lips, kiss or suck them, nor catch her ardent sighs created by her convulsive motion.

“The next in degree of pleasure to this mode is perhaps that of enjoying her in the rear.

“In this species it must be confessed that, besides the pleasure of novelty and variety, the breast and belly of the woman are not unenjoyed by the roving and pressure of the man’s hands; and moreover there are certainly two additional gratifications not known in the former instance, namely, the feeling of her plump, warm buttocks planted in his lap, and the pleasure of handling the delightful mount of Venus, at the same time that he is fixed in, and enjoying it behind.”

A woman may be enjoyed by two men at the same time: “The performance would, doubtless, require an extent of parts; but whoever reflects on their proverbial extensive quality, will not doubt of their admitting with ease two guests, after a trial or two, and with sufficiency of natural or artificial lubrication, provided themselves could accommodate their entrance to the convenience of each other.

“And in the way above alluded to, I am confident that might be effected. The woman must lie straight, on either side, and the man who attacks her in front must, after entering her, lift her uppermost leg on his buttock. The antagonist in the rear must then accommodate himself to her posture, and glide in likewise.

“The men may knock her as hard as they will; so as the woman is careful to keep herself exactly straight, and not to

withdraw from one or the other, their violent shocks will only serve to make her more fixed and steady."

The author argues that "the enjoyment of a woman is more luscious when dressed than naked," provided that stays, "so effectually unpropitious both to dalliance and enjoyment," and other similar encumbrances be removed.

The delight a woman experiences in the act of coition is more exquisite than that felt by a man: "First, it is a probable conjecture, that nature would bestow the sensation of the most pleasure on that sex, which was to undergo all the pain and hardship annexed to the fruition. And whoever considers the collection of misery comprized in the whole period of gestation, commencing from conception, and not even terminating with that dreadful and unspeakable agony which effects the delivery, will allow, that twice the pleasure of enjoyment were but an inconsiderable compensation for the consequent sufferings. From all which, man, the author of them, is utterly exempt.

"Secondly, the restraints of education, having operated more powerfully upon the female sex, render a woman, when she is emancipated from them, and come to the enjoyment of the bliss, more susceptible of delight, than a man who has not been bound by those restraints, and whose curiosity and lust have been early gratified. Add to this, that these restraints also create in the mind of women a curiosity after things so cautiously hidden from them, that concurs with the corporal restriction they have suffered to aggravate their delight.

"And thirdly, it is self-evident, that the party which enjoys

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the pleasure of emitting and of receiving emission, must feel just twice the pleasure that is perceived by the party which only emits. Consequently, the woman being in the former predicament, must enjoy the effects attending it.

The desire to deflower a virgin is an acquired taste, but it is nevertheless the acme of sensual delight.

“Is the prevalent desire of enjoying female virginity, in preference to charms that have been already surrendered, an original dictate of natural lust? or is it a symptom of refined experience, or impotent fastidiousness?

“For my part, I am disposed to impute this to observable desire, to the two last causes; since any man may, I fancy, recollect the time when, upon the birth of his first and earliest wishes after woman, all he sighed for was the possession of one of the sex, abstractedly from the circumstance of her virginity. The object of his warm imagination was only fruition; and one handsome woman at that time would have been the same to him as another. Nay, I question whether a youth not initiated into the mysteries of Venus, would not prefer a woman who had been accustomed to dalliance, before one as shy and modest as himself. For in men (as well as women) there is at first a timidity towards familiarity with the other sex, which requires to be dissipated by the lively airs of a courtesan, ere the stripling can enjoy or exert his vigour,* and which would damp

* In the edition (1760) from which I transcribe, the two words “his vigour,” fall at the bottom of p. 24, and are repeated at the beginning of the first line of the following page, although the correct catch word is “and.”

his efforts, if encountered by a female equally reserved and inexperienced.

“The youth himself is conscious of that shame respecting certain actions, implanted by education and custom, he secretly wishes to receive confirmation and encouragement in what he is going about, and he is gradually warmed into delight by the boldness and familiarities of the practised fair, in the same manner as the innocent yet wishful virgin is artfully seduced into enjoyment by the contrivance of her fortunate admirer.

“That this eagerness after virginity is not an original lust, I must, indeed, prove from the opinion of a certain remote people, who esteem the taking of a maidenhead, as a laborious and illiberal practice, which they delegate to men hired for that purpose, ere themselves condescend to lie with their wives; who are returned with disgrace to their friends, if it be discovered that they have brought their virginity with them.

“How fortunate would the men of pleasure esteem themselves, in countries where the opinion chances to differ, to act as the *precursors* even without fee or reward, of these squeamish and delicate gentlemen!

“This lust, then, after the *untouched* morsel, I take not to be an original dictate of nature; but consequently to result from much experience with women, which has been demonstrated to lead to novelty of wishes, from fastidious impotence, which, indeed, is only a farther degree or effect of that experience, or from both united.

“Yet, in truth, I esteem the fruition of a virgin to be, with

respect both to the mind and body of the enjoyer, the highest aggravation of sensual delight.

“In the first place his fancy is heated with the prospect of enjoying a woman, after whom he has perhaps long sighed and had been in pursuit, who he thinks has never before been in bed with man, (in whose arms never before man has laid) and in triumphing in the first sight of her virgin beauties, and first fruition of her virgin charms. This precious operation, then, of fancy, has been shewn in the highest degree to prepare the body for enjoyment.

“Secondly, his body perceives, in that of a virgin, the cause of the greatest aggravation of delight. I mean not only in the coyness and resistance which she makes to his efforts, but when he is on the point of accomplishing them : when arrived, as the poet sings, ‘on the brink of giddy rapture,’ when in pity to a tender virgin’s sufferings, he is intreated not to break fiercely in, but to spare ‘fierce dilaceration and dire pangs.’ The resistance which the small, and as yet unopened mouth of bliss makes to his eager endeavours, serves only, and that on a physical principle, to strengthen the instrument of his attack, and concurs with the instigation of his ardent fancy, to reinforce his efforts, to unite all the co-operative powers of enjoyment, and to produce an emission copious, rapid, and transporting.

“Fancy has been repeatedly observed to heighten fruition. In this case, part of the delight arises from considering that the lowdest part of your body is fixed in the delicious centre of *her* body, that you feel the convulsive wriggings of the chaste nymph you have so long adored, and at last feel her diffuse her warm

juice throughout her dewy sheath, and moisten the hot, ruby crest of your firm-fixed instrument."

The author then animadverts on the pleasures of rape.

"I cannot conceive a higher banquet to a man of lustful humour, than to see a modest and beautiful woman forcibly stripped naked: to observe her struggling, and discording (sic) her hidden beauties by degrees, until she comes to her *last shift*, and then to lay her down, and, notwithstanding her efforts, rifle all her charms, and penetrate even into her honeyed treasure! For here are supposed resistance of *both kinds*, with modesty and beauty; and on the man's side, an imagination prepared by lust, and a body disposed to make the utmost advantage of its mandates."

Time when a virgin should be enjoyed.

"The time of enjoying immature beauty, seems to be a year ere the tender fair find on her the symptoms of maturity: whilst yet no ringlets deck the pouting mount, but all is like her lily hand, both bare and smooth, before the periodical lustration hath stained her virgin shift, whilst her bosom boasts only a general swell rather than distinct orbs, and whilst her tender mind is ignorant of what man can do unto her, excepting what she has gathered from novels, and the information of nature, her young companions, and the maids."

The various "leches" to which men of pleasure are addicted are reviewed, the gambols of young girls in boarding schools are peeped at, and indeed the little treatise is pretty exhaustive of its subject.

The Bed-Fellows: or Young Misses Manual (sic). In Six Confidential Dialogues between Two Budding Beauties, who have just fledged their teens. Adapted to the capacity of every loving virgin who has wit enough in her little finger to know the value of the rest.

Would it not make one almost wild,
 If it was not so very common ;
 To see one punished like a child,
 Only for acting like a woman.

CRAZY TALES.

Printed and Published on Mons Veneris: and may be had by all who seek it there.—

12mo. (counts 6); pp. 150 in all; 8 obscene engravings, very thin and poor, generally coloured.

There are at least four editions. The first was published by DICKENSON about 1820, with 8 line engravings, well drawn and nicely executed; that of which the title heads this notice comes next in point of date, about 1830; shortly afterwards appeared another edition of which I am unable to give any particular description; finally W. DUGDALE reprinted the work about 1860, in 8vo., pp. 120 in all, with 8 badly done coloured lithographs, inspired by, but not exactly copied from the original engravings. The title pages of all these editions are identical with exception of slight variations in the punctuation, &c. In the title of the last mentioned edition the word "Manual" is correctly spelt.

The work used to be thus catalogued by Dugdale: "The Bedfellows, or Manual for Young Ladies in the highly interesting Science of Love—never very dull in comprehending

their subjects. An interesting narrative, most vividly and richly written; supposed to be the Auto-Biography of Lady Ann Hamilton, whose personal experience alone could have suggested such glowing scenes. Numerous Plates. Two Guineas."

Lady Hamilton may be put out of the question, still the book is very well written, is thoroughly interesting, and much above the general run of similar works.

Lucy and Kate mutually relate their amorous experiences each night as they retire together to rest; distant at first, and coy as far as Kate is concerned, they gradually warm into complete confidence, and end by narrating their separate deflorations with every minute and voluptuous detail. Their conversations are interspersed with caresses which at fitting moments grow into thorough tribadism.

DICKENSON was beadle of St. Paul's, Covent Garden, and added to that respectable calling a limited trade in obscene literature. "The History of Father Saturnin" is also his publication. He died in 1849 or 1850.

WILLIAM DUGDALE, one of the most prolific publishers of filthy books, was born at Stockport in 1800; he was implicated in 1819 in the Cato Street conspiracy, together with Thistlewood and others; was repeatedly imprisoned, and for the last time in 1868; he died in the House of Correction, Nov. 11, of that year. He carried on business at 23, Russell Court, Drury Lane, at 3, Wych Street, at 5, at 16, and at 37, Holywell Street, and at 44, Wych Street, under the names of Turner, Smith, Young, and Brown.

Bekenntnisse einer Amerikanerin. Von ihr selbst erzählt.
Mit 5 Kupfern. Philadelphia 1970.

8vo.; pp. 85; printed, probably at Berlin, in 1870; the plates, 5 in number and obscene, are of the most abominable description both as to drawing and engraving; published at 2 Ths.

A worthless book in every respect, it appears to be translated from some American work, as such words as "street," "gentleman," &c., remain untranslated.

La Belle Léontine

16mo.; pp. 32; in a yellow paper wrapper, on which is printed, "Collection Louis Jaugey La Belle Léontine avec Six Eaux-Fortes A Forest, Lez-Bruxelles.," with monograms L.J.; one of the illustrations is a portrait of Léontine, of the others, three are free, but not obscene; published in 1868, at 3 frcs. The book is written, published, printed and illustrated by LOUIS JAUGEY.

"La Belle Léontine" is merely an adventure of the most ordinary kind with a street walker. Léontine accosts the author-artist in the open street; at first he repulses her, but recollecting that he is in want of a model for a painting he is at work upon, and judging his "raccrocheuse" to be "crânement bâtie," he accompanies her to a house of accommodation in order to see her naked. She pleases him, he asks her if she has supped, and on her replying in the negative, takes her to his

chambers, where Léontine relates the story of her seduction, quite the usual tale; and they sleep together.

The book and illustrations are on a par—both utterly valueless.

LOUIS JAUGEY, a Frenchman by birth, by profession “graveur en lettres,” is at present 35 or 40 years old; he passed into Belgium in the year 1863.

One of his *friends* has favoured me with the following portrait of him: “Aussi sale au moral qu’au physique, de taille moyenne, il est noir de peau et de cheveux, un type très juif, grand nez couronné d’une paire de lunettes; toutes les caricatures qu’il fabrique sont les portraits de sa famille; ambitieux à l’excès, il trouve ses œuvres admirables, et engagerait le pari le plus élevé pour prouver qu’il est à même de faire aussi bien, sinon mieux que les meilleurs graveurs.”

We have of him, “Le Mari Féroce,” “Les Héros d’Amour,” 12 plates for the “Tableaux des Mœurs,” 24 for “Faublas,” and 13 (including the frontispiece) for “L’Année Galante,” these latter are perhaps his most successful achievement.

Le Bibliophile Fantaisiste ou choix de pièces Désopilantes
et Rares réimprimées en 1869 Turin J. GAY ET FILS,
Éditeurs rue Alfieri, 22

Small 12mo.; pp. 576 ex-titles; issue 175 copies numbered; published at frcs 36; on title page is vignette of a satyr’s bust on a pedestal with children dancing round it.

A curious and interesting collection of literary rarities of all kinds, prose and verse. The bibliographical notices are useful and generally cleverly written. The work appeared in monthly parts. In his "Bibliographie des Ouvrages relatifs à l'Amour &c.," Vol. 1, p. 450, Gay gives an ample notice of the contents of the volume.

Bibliothèque Bibliophilo-Jacétienne. Éditée Par Les FRÈRES GÉBÉODÉ. Première Publication. Tiré à 60 Exemplaires pour le Commerce. 1852.

8vo.; 3 vols., printed in London, at different dates, complete the work; the first publication, 1852, pp. xii and 116, consists of a reprint of "**Le Premier Acte du Synode Nocturne des Lemanes, Onelmanes, Propetides, à la Ruine des Biens, Vie, et Honneur de Calianthe.**" 'Spoliatis arma supersunt.' MDCVIII.; the second publication, 1854, pp. 129, comprises a review and analysis of 14 rare and curious French and Italian books; the third publication, 1856, pp. viii and 125, contains a most interesting collection of "**Chansons Historiques et Satiriques sur la Cour de France,**" with illustrative notes to each song; the whole issue did not probably exceed 70 copies.

The Brothers Gébéodé are MM. GUSTAVE BRUNET, and OCTAVE DELEPIERRE, the first four initials of each name composing the pseudonym.

The work, on account of its limited issue, is scarce, and, from

the interesting nature of its contents, is much sought after. It has a further attraction for the collector as being the only joint effort of the two talented and erudite authors.

"Le Premier Acte du Synode Nocturne" is by **GUILLAUME REBOUL**, and is, according to J. Ch. Brunet, an "Ouvrage d'un genre très singulier où l'auteur a prodigué une érudition immense dont il aurait pu faire un meilleur emploi, livre fort rare et à peine connu." And Gay * thus notices it: "ouvrage hardi, spirituel et très-rare, du genre rabelaisien; il a été réimprimé de nouveau et plus correctement, à 100 exemplaires, à Paris en 1862." His own publication.

Gay confounds the contents of the second and third volumes, putting the "Chansons" into the second, and the reviews into the third vol., which is incorrect.

GUILLAUME REBOUL was born at Nîmes towards the latter part of the 16th century, and was executed Sept. 25, 1611, at Rome. A zealous protestant, and secretary to the Marshal de Bouillon, he lost his employment from theft, and was afterwards excluded from his own church; he then went over to the Church of Rome, and wrote against his former persuasion. Later, he went to Rome to solicit a reward for his conversion, and for the services he had rendered to the Romish Church, but being disappointed, he wrote a satire against the Pope, and was condemned to death.

* Bibliographie des Ouvrages relatifs à l'Amour, &c., vol. 2, p. 2.

Les Bijoux du Petit Hebeu de L'Arétin, ou Étrennes
Libertines dédiées Aux Femmes ci-devant de qualité, & sensibles, s'il s'en trouve ; Aux honnêtes Représentants de la Nation, dont le nombre est limité ; Aux chastes Ecclésiastiques, dont l'âge cède au plaisir ; Enfin, aux Sectateurs voluptueux des plaisirs de l'Amour, & par-tout il s'en trouve. Pour le courant de l'Année 1791. Avec Seize Figures en Taille-douce. A Paris, De l'Imprimerie de la DELAUNAY, connoisseuse, si jamais il en fut. 1791.

8vo.; pp. 84 in all; nos. 1 to 21 are found on the tops of the pages in addition to the usual paging.

A collection of tales in prose and verse, all very free, but not specially remarkable. The sixteen engravings are the chief attraction of the volume, they are obscene, well drawn, bold in treatment and fairly engraved ; a particular description is unnecessary as they are enumerated on the last page. This work must have been altered and reproduced two years later, for Gay* mentions an edition of 1793, which he says is full of faults, and of which the vignettes are "détestables pour le dessin et la gravure;" further he notes it as a "recueil des diverses pièces en vers," not mentioning the prose tales which occupy the greater part of the vol., and adds "on y remarque une parodie libre du 4^{me} livre de l'Eneïde," which does not exist at all in the edition before me.

* Bibliographie des Ouvrages relatifs à l'Amour, &c. Vol. 2, p. 18, and vol. 6, p. 13.

[Dans "Les Bijoux du Petit Neveu de l'Arétin" les gravures sont ce qu'il y a de mieux. Le texte est peu élégant et très dévergondé.]*

The Blown's Cabinet of Choïre Songs; A beautiful, bothering, laughter, provoking, collection of spificating, flabbergasting smutty ditties, now first printed, among which will be found the :—Great Plenipotentiary!! A most outrageously good amatory stave. Oh, Miss Tabitha Ticklecock!!! A slashing smutty ballad. The Magical Carrot or the Parsley Bed Katty O'More, or the Root! My Mot's in the Lock! two famous flash parodies. Roger in all its Glory!!! The Smutty Billy Black! A truly delicious chaunt. The Lost Cow!!! Or, the Bulling Match under the Tree. The Glass Eye! A right down regular rummy ditty, never before printed The Soft Fart! A capital flash stave. Peggy and the Ball Cock; or thawing the Water Works! Beetroots! Beetroots! My Woman is a Rummy Whore! Going a Nesting! The Essence of Lanky-Doodle!!! The Pego Club! The Height of Impudence, or the T—d & the Muffin An out-and-out ditty. The Invisible Tool! The Randy Dinner! The Tremendous Tail! The Butcher's Boy with a Mot is Gone, &c, &c.

Small 8vo.; pp. 48 (?); the verso of the title page gives us "W. WEST, Printer, 57, Wych Street, Strand."

* See the introduction.

Serial in every respect with "The Blowen's Cabinet" are :

"The Cockchafer." **"The Comic Songster."** **"The Cuckold's Nest."** **"The Delicious Chanter."** **"The Flash Chaunter."** **"The Gentleman's Spicey Songster."** **"The Libertine's Songster."** **"The Hobby Songster."** **"The Rambler's Flash Songster."** **"The Cockolorum Songster."** **"The Secret Songster."**

The following were also published by W. WEST, some of them larger in form, and "the whole of them embellished with the most curious coloured plates," generally a folding frontispiece only, and not always coloured :

"The Gentleman's Spicey Reciter." **"The Cockatoo's Note Book."** **"The Gentleman's Sanctum Sanctorum."** **"The Curious Songster and Funny Cabinet."** **"The Maiden Lane Companion."** **"The Maiden Lane Songster."** **"The Gentleman's Steeple Chaser."** **"The Gentleman's Sparkling Songster."** **"The Frisky Vocalist."** **"Fancy Dawson's Cabinet."** **"The Knowing Chaunter and Riddy's Cabinet."** **"The Icky Wicky Songster."** **"The Luscious Songster."** **"The Randy Songster."** **"The Ri-tum Fi-tum Songster."** **"The Ticklish Minstrel."** **"The Regular Bang-up Reciter."** **"The Gentleman's Curious Reciter."** **"The Gentleman's Amorous Reciter."** **"The Sparkling Reciter."** Some of these books were sold at 6d., others at 1/-, according to their size.

By "H. SMITH (W. Dugdale), 37 Holywell Street, Strand."
we have :

"**The Coal Hole Companion**" (several series). "**The Cider Cellar Songster.**" "**The Frisky Songster.**" "**The Waterford Songster.**" "**The Black Joke**" (two series, if not more). "**Captain Morris's Songster.**" "**Wilson's Rum Codger's Collection.**" "**Wilson's New Flash Songs.**" "**The Jolly Companion.**" "**The Wanton Warbler.**" "**The Tuzzymuzz Songster.**" Most of these should also have folding frontispieces, some very fairly done ; prices go up to 2s. 6d. each.

There are further : "**Duncombe's Drolleries.**" "**Labern's Original Comic Song Book.**", written by JOHN LABERN." "**Labern's New Funny Song Book, Popular Comic Song Book, New Comic Song Book, Own Comic Song Book.**" All published by "JOHN DUNCOMBE & Co., 17, Holborn Hill," at 6d. each, with a folding frontispiece.

Ample as this list appears there are certainly many others.

It will be found useful to have in extenso the title page of one at least of these curious, and now very scarce little song books, for it serves, not only as an index to the principal songs given, but also as a vocabulary of the slang then in vogue. All the title pages of the collections published by W. WEST and W. Dugdale are in the same extended form.

These are the songs which, some 30 years ago, were sung publicly by J. H. Munyard, H. Hall, Ross, Sharp, and others, in

the various music halls of the Metropolis. Of one of these establishments Thackeray has left us a truthful sketch in the first chapter of "The Newcomes;" but

"Tempora mutantur, nos et mutamur in illis,"

and the death blow to these jovial, smutty ditties was struck when the doors of the Canterbury and Weston's Music Halls were opened to women; the entertainment had then to be modified, and suited to female ears; vice was not checked, but its aspects changed; and instead of being places of resort where men could indulge in coarse and bawdy songs, the music halls became meeting-places for prostitutes.

A certain force and rough humour pervade all these effusions, but they are always coarse and lewd, and many are written in a slang which is now obsolete.

WILLIAM WEST was an artist as well as a publisher; his theatrical prints, many of which were executed by himself, are valuable to those interested in stage matters, and furnish one of the best records of the costume adopted in that day, besides being fair portraits of the actors and actresses themselves. "West's prints (observes Mr. Ralph Thomas), for execution and accuracy of drawing and general get-up, carried the palm over all others." West flourished from about 1815 to 1835; he had a shop at 13 Exeter Street, whence he removed to "57 Wych Street, opposite Olympic Theatre Strand."* In 1870

* See the interesting notice of him headed, "West's Toy-Theatre Prints," in "Notes and Queries," 4th S., xiii, p. 463.

Mr. John Oxenford * wrote of him : " Poor Willy West ! he has long been gathered to his fathers, and his plates have long been broken up. A complete collection of his engravings would be an invaluable addition to our knowledge of the aspect of the stage towards the beginning of this century, and more particularly of the condition of pantomime in its most palmy days."

For publishing these bawdy songs West must not be too severely censured, nor must we forget that these "rummy staves" and "flash chaunts," although they would at the present day scarcely be tolerated in a private assembly of bachelors, were then (as before stated) sung openly in places of public resort, where youths could obtain admission equally with adults. In producing them he merely supplied the requirement of his time; his "intent, although he did ill, was innocent." He was a man of artistic feeling and good repute. "Actus non facit reum, nisi mens sit rea."

JOHN DUNCOMBE was born at No. 10 Middle Row, Holborn, and died there in 1852. He seems to have carried on his business as M. Metford, at No. 10 Middle Row, and No. 19 Little Queen Street, Holborn (1830); as J. Turner, at No. 50 Holywell Street, and as John Duncombe & Co., at No. 17 Holborn Hill. He had a brother EDWARD, who sold obscene books at No. 28 Little St. Andrew Street, Upper St. Martin's Lane, and at No. 78 Long Acre, under the name of JOHN WILSON.

* Era Almanack for 1870, p. 67.

Le Boudoir d'Amaranthe, ou Les Nouveaux Plaisirs de l'Isle de Cythère. A Paris, Au Palais-Royal. 1803.

12mo. ; pp. 134, and 6 of "avant-propos" and titles ; 3 erotic engravings, poorly done, irregular in execution, and having no reference to the text, they evidently belong to other works.

Gay* notices the book, but incorrectly ; it is not in "3 tomes," but in 1 vol., subdivided into 17 "chapitres."

Amaranthe tells her own tale. Corrupted at the convent where she is educated, she is deflowered there by the brother of one of her schoolmates, and has further connection with a priest. She returns to the house of her parents, whence she soon afterwards elopes to Paris with a young gentleman who has got her with child. Shortly after her confinement she separates from her lover, and is kept by various men, until catching the pox, and being reduced to the last "sou," she enters the hospital of the Capucins. After her recovery she determines to lead a more chaste life, and obtains a situation as companion to an old lady ; but, tiring of this monotonous employment, she returns to her parents. She now gets married, but, not finding her husband to her liking, she leaves him, and goes back to her old haunts at Paris. Not meeting with the same success as formerly, she becomes an inmate of the brothel of MADAME D'ESTINVILLE, which she describes. Finding that she is wasting her youth, not for her own profit, but for that of the old bawd, she leaves,

* Bibliographie des Ouvrages relatifs à l'Amour, &c., vol. 2, p. 48.

and going into a church to confess, falls in by hazard with the same priest with whom she was intimate at the convent.

“ Je crus le reconnoître à la voix.

“ Je lui demandai : N’êtes-vous pas de ex-Bernardin ?
. . .—Comment, vous me connoissez . . .—Certainement . . .
je suis cette jeune pensionnaire que vous avez foutue chez la Sainte-Cécile . . .—Oh ! Oh ! ne vous servez donc pas de termes grossiers dans ce lieu . . .—Allons, allons, caffard, crois-tu avoir affaire à tes vieilles folles ? Je parie que tu m’enfilerois aussi bien dans ce lieu que dans la chambre de Sainte-Cécile. N’est-ce pas toi qui m’as débauchée ? . . . Je gage que tu bandes encore actuellement.

“ Quand il vit que je lui parlois avec autant de hardiesse, il quitta son ton de confesseur, et reprit celui qui lui étoit naturel, c’est-à-dire, celui de libertin. Il me dit que Sainte-Cécile demuroit avec lui ; qu’il avoit deux enfans, et qu’il la faisoit passer pour sa sœur, restée veuve, depuis la révolution.

“ Le plaisir de me revoir l’enflamma ; il passa la main pardessus le rideau qui nous séparoit, me tâta la gorge, et ne voulut jamais que je sortisse avant de l’avoir branlé.

“ Oh ! lui dis-je, sans respect pour ce saint lieu ! . . . Je lui fis quelques observations . . .—Faites, faites toujours ; il n’y a que les sots qui croient dans les absurdités que nous enseignons . . . Le plaisir que je goûte ici est aussi pur qu’ailleurs . . . Je le branlai ; il me donna son adresse, en m’invitant à aller dîner le lendemain.”

Amaranthe now takes up her abode with the ex-Bernardin and his mistress ; but his tastes not being confined to her own sex, she leaves him in disgust, and induces Sainte-Cécile to accompany her ; they take together “ une boutique en lingerie,” and Amaranthe renounces her vicious life, “ prenant la résolution de ne plus être au service du public.”

Throughout the volume priests are invariably held up to scorn ; the depraved tastes of the men with whom Amaranthe has to do are described ; but the book is badly written, and is worthless from a literary point of view.

The British Don Juan ; Being a Narrative of the Singular Amours, Entertaining Adventures, Remarkable Travels, &c. of the HON. EDWARD W. MONTAGUE, Son of the celebrated Lady Mary Wortly Montague. By HENRY COATES. London : Published by JAMES GRIFFIN, Middle Row, Holborn. 1823. Five Shillings, extra boards.

Large 12mo. (counts 6) ; pp. 211 ex title ; four illustrations.

A trashy worthless book, poor and pointless, neither serious enough to make it a reliable piece of biography and travel, nor sufficiently free to render it an amusing piece of scurrility. Some of the adventures may be true, but the greater part are doubtless apocryphal. According to Mr. Coates, Montague took a wife in every country he visited.

EDWARD WORTLEY MONTAGUE was born at Wharncliffe 1713, and died at Padua 1776. His life was one series of strange adven-

tures in nearly every country of Europe, and even in Asia; forgiven several times by his parents, the continued extravagance of his conduct at length entirely disgusted them; his father left away from him what property he could, while his mother, who died the year afterwards, left him only one guinea. On the death of his parents he left England entirely, and having already changed his religion more than once, definitely adopted that of Mohammed, in which persuasion he died. Besides several Letters to the Royal Society, "he published a book on The Rise and Fall of the Ancient Republics, the merit of which was afterwards claimed by his tutor Mr. Foster." Mr. Coates asserts that the Sultan (Achmet) was Montagu's father, but as his mother did not visit Constantinople till 1716, three years after our hero's birth, this assertion falls to the ground. Although several children, by women with whom he had cohabited abroad, were born to him, he had no legal heir; and eventually this became his desire. "His scheme was, to marry some young woman of indigent circumstances, who was pregnant, that the child, being born in wedlock, might become his heir. For he was too sensible of his own imbecility, from age and infirmities, to suppose he should ever have a child of his own." (p. 209). Accordingly a few months before his death he advertised, promising to marry "any widow or single lady, of genteel birth and polished manners, and five, six, seven, or eight months in her pregnancy."*

* *Encyclopædia Britannica* vol. 15, p. 506; *Chalmer's Biographical Dic.*; and *Nichols' History of Leicestershire, and Life of Boyer.*

The British Phoenix: or, the Gentleman and Lady's Polite Literary Entertainer. Consisting Of a great Variety of all such Scarce and Valuable Literary Amusements, as have either long since been buried in Oblivion, and out of print; or such others, at least, as are not to be purchased singly. Amongst which will be interspersed, Some of the most shining Essays, that have hitherto appeared in the World; together with some select detached Pieces, in Prose and Verse, never before published, but artfully filched from the Closets of the Curious. By MERCURIUS TYPOGRAPHICUS, alias The Printer's Devil.

We, like th' industrious Bee, range round the Fields,
And each collected Flow'r fresh Odour yields.

London: Printed for, and sold by H. SERJEANT, at the Star without Temple Bar 1762.

A second half page title gives "**The Book-Worm**: or the British Phoenix."

8vo.; there is a fairly executed folding frontispiece signed B. COLE Sc., representing the gods offering the book to Britannia, and dedicated to George Prince of Wales.

This miscellany, which by no means fulfils the promise of the title page, contains nevertheless some curious pieces, among others: "**The force of Love**; or, the Sylph's Revenge, A Numidian Novel, humourously illustrating the Origin, & Antiquity of Cuckoldom." "**The Magic of Beauty**; or, the Happy Savage." "**The Gradation of a Buck from a Green-Horn, &c.**;" sometimes free, but never indecent.

The following song is not bad :

"The Retaliation ; or the Biters Bit."

" From the oldest of dates our Grand Order began,
 " Mother Eve made a Buck of the first honest man,
 " And so thro' the sex the contagion has ran.

" Chorus "

" Then since things are so,

" As you very well know,

" Resolve with your wives to be quit ;

" At your loss ne'er repine,

" But with women and wine,

" A race of young foundlings beget,

" My brave boys

" A race of young foundlings beget." &c.

"The British Phoenix" is noticed at some length in "The Book-worm" (vol. 1, p. 140), where it is stated that the "very curious introduction is acknowledged as the work of Mr. ADAM FITZ-ADAM."

**Bruxelles la Nuit. Physiologie des Etablissements
 Nocturnes de Bruxelles** Par MARIO ARIS. Bruxelles
 chez Tous les Libraires. 1868

8vo. ; 2 vols ; price frs. 6 ; published in Nos. ; yellow paper wrapper with title and representation of a drunken woman ; vol. 1 contains, according to the paging, 176 pp., but there are in reality only 160 pp., as the paging skips from p. 144 to p. 161 ; this error is pointed out in the "Table des Matières," which, by the bye, is further incorrect in several places ; Gay says 156 pp. which is incorrect ; vol. 2 pp. 79, paging regular, but no Table, nor Fin.

An account of the various night resorts of Brussels, with anecdotes and conversations of the prostitutes and men about town who frequent them.

M. Poulet-Malassis* thus notices the publication : " *Malgré le style cavalier, Bruxelles la Nuit* laisse une impression bien sinistre. Il ne nous souvient pas d'avoir lu, sur la prostitution d'une grande ville, rien d'aussi répugnant et navrant. Trois mois durant, et plus, ce livre s'est crié et vendu dans les rues de Bruxelles. Néanmoins, il a comparu à la sixième chambre du tribunal correctionnel de la Seine dans l'affaire mémorable du libraire GOSSELIN. Si les magistrats qui l'ont condamné l'ont aussi parcouru, et s'y sont émoustillés, ce que leur arrêt fait craindre, il faut plaindre cette postérité de Partarrieu-Lafosse."

MARIO ARIS, real name BIZONNET-DERIVAU, "est un homme de lettres français, ancien rédacteur de la Gazette verte."†

The following pamphlets are on the same subject :

1. "**Les Cocottes de Bruxelles.** in-16 ; libelle contre *Bruxelles la Nuit*, anonyme, mais de M. EMILE ALEXIS."
2. "**Les petits Mystères amoureux de l'Office de Publicité,** dédiés aux maris et aux pères de famille, par MARIO ARIS ; Bruxelles, 1868, in-16 de 8 p."
3. "**Almanach de Bruxelles la Nuit,** pour 1869, rédigé

* Bulletin Trimestriel des Publications défendues en France, No. 5, supplément.

† Supercherries Lit. Dév., vol. 1, col. 380 ; and Bulletin Trimestriel, &c., No. 4.

par une société de noctambules bavards, illustré par FRÉDÉRIC POUBLON; Bruxelles, MARIO ARIS éditeur; 1869, in-16 de 64 pp."

4. "**Les Cocottes, Riches et Lorettes**, réponse des cocottes de Bruxelles à la Physiologie des établissements nocturnes; Bruxelles, imp. Vandenhouten. In-16; cinq séries de 16 pp. moins la cinquième qui en a 8, signées HENRI COËL (M. EMILE ALEXIS)."

5. "**Cri d'Indignation des Vraies Cocottes de Bruxelles**; Molenbeck, imp. DECOCK. In-16, six séries de 8 pp. chacune, signées Octavie de Saint-Phar (M. Mario Aris)."

6. "**Réponse à Monsieur Justin Caillet**, par MARIO ARIS."

7. "**Confession de Mario Aris**, auteur de 'Bruxelles la Nuit,' etc., etc. Bruxelles, SACRÉ-DUQUESNE, éditeur; in-16 de 8 pp."

8. "**Paris and Brussels after dark** by WIDEAWAKE Paris Published for the Author and sold by the Continental Booksellers" on outer wrapper. The title proper reads: "**The Gentlemen's Night Guide. The Gay Women of Paris & Brussels** commonly called Cocottes or Lorettes Their haunts, their habits, their regulations, &c To which is added a faithful description of the night amusements in those gay capitals. Paris: Published for the Author, and sold by all Booksellers on the Continent. Copyright, any infringement will

be prosecuted." 12mo. ; pp. 58 in all ; price fr. 1. 50. "C'est une liste sommaire des institutions de joie de ces trois grandes villes (Paris, Brussels, Antwerp), à l'usage des gentlemen fraîchement débarqués. L'impression est Belge." The principal Cafés &c., are also mentioned, and the book is interspersed with anecdotes of fast women, their tricks, &c.

This list does not certainly exhaust the publications *proper* concerning the *demi-monde* of Brussels ; and if we add some novels, such as : "**Les Scandales de Bruxelles**, roman de mœurs," "**Mystères des tours de Ste-Gudule**," its suite, both in 8vo., and at 2 frs. the volume, by M. MARIO ARIS ; or the numerous works by M. LEBRUN, from which may be selected : "**Les femmes en bonne fortune**, aventures joyeuses galantes et amoureuses," "**Histoire d'une coureuse de rues dite accrocheuse**," "**La femme publique**, ou la vie d'une prostituée de la Haute Société," "**Les Amours de deux jolies femmes**, suite et fin de 'la femme publique,'" "**Les aventures galantes d'une prostituée de la Haute Société**," "**Vies curieuses de filles de joie**, écrites d'après leurs dictées," "**Confessions des Courtisanes**, avec remise moyennant argent de leurs péchés incestes," "**Les cinq grisettes associées pour exploiter les hommes**," "**Vie d'une entretenue**, ses ruses, dupes, etc.," "**Vie licencieuse d'une femme adultère**," "**Aventures et galanteries des filles de plaisirs**," and several others, all "in-18," and issued at 60 centimes per volume ; a tolerably correct notion may be formed of the depravity of Brussels, which, considering its size, is undoubtedly one of the most vicious capitals in Europe.

The Buck's Delight being a Collection of Humorous Songs, Sung at the several Societies of Choice Spirits, Bucks, Free-Masons, Albions and Antigallicans, with universal Applause. Among which are A great Variety of Choice Originals, that never appeared in Print before. Containing also The new Songs, sung this last Season at the Publick Gardens and Theatres. and all other polite Places of Resort. To which is added, A Collection of the most celebrated Toasts now in Taste. The Second Edition with great Additions. London: Printed for T. KNOWLES, behind the Chapter-House, in St. Paul's-Church-Yard. [Price 1s. 6d. neatly bound in Red.]

12mo. This collection comprises some very good songs, to which, in many instances, the names of the composers and singers are attached, as: Mr. Moor, Mr. Jagger, Mr. Heemskirk, Mr. Dunstall, Mr. G. Rollos, Mr. Lowe, Mr. Beard, Mrs. Vincent, &c. Although of a much earlier date, and by a different publisher, the general remarks made concerning "The Blowen's Cabinet" * and other similar song books are equally applicable to "The Buck's Delight."

* See ante, p. 133.





A Cabinet of Amourous Curiosities. In Three Tales. Highly calculated to please The Votaries of Venus. Tale I. **The Village Bull.** Tale II. **Memoirs of a Feather-Bed.** Tale III. **Adventures of a Droll One**; or the Broke Open Casket. Printed for R. BOREWELL, South-Audley-Street. MDCCLXXXVI. (Price Two Shillings.)

12mo. ; pp. 38 in all. This is the original edition; there is a reprint by W. DUGDALE.

These three tales are diverting, although written without much art or plot; they all turn on the same subject—the defloration of their several heroines. In the first tale, two rustic lasses, having taken their heifer to *bull*, are ravished by two country swains while watching the operation. In the second, Julia, the daughter of a country squire, is enticed from her home by Alexander, a town spark, and debauched in London on a *feather bed*. In the third, an innocent village maiden has her *casket broken open* by a strolling quack doctor, the *droll one*, under pretence of explaining to her how the casket of her grandmother, who had been robbed, had been broken open.

The Cabinet of Fancy, or Bon Ton of the day; A Whimsical, Comical, Friendly, Agreeable Composition; Intended to please All, and offend None; suitable to amuse Morning, Noon, and Night, w ritte (sic) and compiled by TIMOTHY TICKLE-PITCHER.

With songs, and strange extravagancies.

He tries to tickle all your fancies.

London: Printed for J. Mc LAEN, Ship-Alley, Wellclose-Square; T. SUDBURY, No 16, Tooley-Street, Borough; and sold by all the Booksellers in Town and Country. MDCCXC.

12mo.; pp. 60; an engraved frontispiece, fairly executed, subscribed, "Lady L * * * *,^s whim, or the naughty Boy in Dumps." represents a lady in a large cap receiving a birch from a lad whom she is about to castigate; a serving maid, standing by, is beginning to unbutton from behind the boy's breeches; the plate is not indecent, but only suggestive.

This is a curious and amusing collection of pieces in prose and verse—anecdotes, advertisements, epigrams, songs, &c., generally facetious, but not licentious or indecent; there are two or three flagellation stories, to one of which (in verse) the frontispiece refers. The vol. is very scarce. One specimen must suffice: "An old bawd being taken before Justice W—s for keeping a disorderly house, strongly denied what was charged upon her. 'Housewife! Housewife!' said the justice, 'how have you the assurance to deny it; you keep a bawdy-house, and I will maintain it.' 'Will you?' replied the old bawd, 'the L—d bless you, I always took you to be a tender-hearted man.'"

La Cacomonade : Histoire Politique et Morale. Traduite De l'Allemand du DOCTEUR PANGLOSS, par le Docteur lui-même, depuis son retour de Constantinople. A Cologne. 1766.

12mo.; pp. xxiii and 120. This is the original edition of Paris, and is scarce. Other editions, 1767, 1797, and Cologne 1756 (Brussels 1866).

Author S. N. H. LINGUET.

This is a humourous history of the *mal de Naples* (pox); it traces its origin, progress, effects, and gives an account of the imperfect remedies which then existed for its cure. The origin of the work appears to have been the 4th Chapt. of Voltaire's "Candide."* Harmless as the book seems to us now-a-days, it was nevertheless condemned, as were many of Linguet's other writings. †

Gay ‡ has noticed the work at unusual length, his *résumé* is exact, and worth consulting.

SIMON-NICOLAS-HENRI LINGUET, born at Reims 1736, executed at Paris by the revolutionary tribunal in 1794, "pour avoir encensé, dans ses écrits, les despotes de Vienne et de Londres."

Linguet was a man of vast genius and industry, but of a

* France Littéraire vol. 5, p. 316.

† Dic. des Livres condamnés au feu, vol. 1, p. 244.

‡ Bibliographie des Ouvrages relatifs à l'Amour &c., vol. 2, p. 84.

turbulent and arrogant nature; his powers and talents were spent in constant disputes with the great men of his time, against whom he, as it were, declared war after his quarrel with D'Alembert. "Linguet (observes Peignot) était fort pour le paradoxe. Je ne sais dans lequel de ses ouvrages il soutient que le pain est un poison; que les gouvernemens de l'Asie, si monstrueux par leur despotisme atroce, sont préférables à ceux de l'Europe, etc." By profession he was an "avocat," and his successes were great, for he boasted of never having lost but two suits, and: "Encore, disait-il, ai-je bien voulu les perdre." But he was eventually excluded from the bar, after which he devoted himself entirely to literature. He resided for some time in London, Vienna, and Brussels. His works are very numerous; consult "La France Littéraire," and "Biographie Universelle;" and for those condemned to be burnt, "Dic. des Livres condamnés au feu," vol. 1, p. 241.

Cançionero De Obras De Burlas Proborantes a Risa
Cum Privilegio, En Madrid, Por LUIS SANCHEZ.

8vo.; pp. xlii and 255 ex titles; the title, printed in red and black, has a fleuron of a small leaf and is surrounded by a fancy border. This is a reprint from the only known copy of the original edition, Valencia, 1519, black letter, 4to, in the British Museum; it was done in London by WILLIAM PICKERING, for Sr. LUIS USOZ Y RIO, in 1841; the issue consists of 250 copies on white paper at 21/- each, 12 on green paper, and 2 on vellum.

Many of the freest poems of this collection are contained in the earlier editions of the "Cancionero General,"* but they have been gradually expunged from later issues of that work ; two however, viz., the "**Aposento en el gordo jubera**," and "**una especulativa obra intitulada Carajícomedia**, compuesta por el Reverendo Padre Fray BUGÉO MONTESINO," are not included in that, or in any other collection. Of these two poems the editor remarks: "Estas dos composiciones, pués, son las mas raras y notables de este libro, y las que en ninguna otra edición posteriór de Cancioneros, se *atreveron* á copilár."

The avowed object of the above publication is to throw a stone into the garden of the Romish Church ; these poems, the editor maintains, must have been written by priests,† they being the only men of learning, or indeed of education, at that time. Here are his own words :

* For various editions of the "Cancionero General" see "Manuel du Libraire," vol. 1, col 1531. Consult also Ticknor's "History of Spanish Literature," where (vol. 1, p. 442), a complete list of authors in the "Cancionero General" will be found. "The 'Burlas provocantes a Risa' (remarks Mr. Ticknor) follow, in the edition of 1514, after the poems of Ludueña, but do not appear in that of 1526, or in any subsequent edition. Most of them, however, are found in the collection referred to, entitled 'Cancionero de Obras de Burlas provocantes a Risa' (Valencia, 1519, 4to)."

† This opinion is shared by Mr. Ticknor, who observes: "the general tone of the work, which is attributed to ecclesiastical hands, is as coarse as possible." In noticing the publication which forms the subject of the above article, he says: "It has a curious and well-written Preface, and a short, but learned Glossary. From p. 203 to the end, p. 246, are a few poems not found in the original Cancionero de Burlas ; one by GARCÍ SANCHEZ DE BADAJOZ, one by RODRIGO DE REYNOSA, etc."

“Pues bien : aquí se presenta, impreso en Valencia en 1519, y copilado, y en parte escrito, *según todas las apariencias*, por algún hombre de iglesia, un libro en el cuál, lo que menos lastima, es el cinismo espantoso, y la obscenidad de ideas y palabras que en él rebosan : pues tales son las blasfemias execrables, las aplicaciones increíbles á torpes y nefandos propósitos, en él hechas, de la Escritura y aun de las palabras del Redentór; que se disminuyen el horror, y la náusea causada por las unas, con el espanto que inspiran las otras. Este libro, y sus obras, se escribieron, copilaron, y publicaron en España, en una época, en la que, puede decirse, *solo los eclesiásticos* y letrados, sabian y podian leer, y solo ellos componian la república literaria de la Nación ; fuera del cortísimo número, delos que se consagraban á la medicina, y ciencias del cálculo. Y esto, en aquél tiempo, no sucedia solo en España: pues no sería difícil probár, que aquellos clérigos españoles eran jente mas leida que Gibbon, si se los compara con los clérigos franceses contemporáneos, ú otros extranjeros ; y que en escala de igual inferioridad, estaban las demás clases de jente en esos paises, respecto á nuestros antepasados. Es un hecho, no desmentido hasta ahora : que bien pocas eran las personas que supiesen leer en los pasados siglos, y que la mayor parte de esas personas, pertenecia al estado eclesiástico. De aqui dimana, por consecuencia, que rarísimo es el escritor de aquella época, que no fuese clérigo. Aun mas dificultoso era entonces el que hubiese quién supiera latín sin ser clérigo, y hasta éstos tenian grán dificultad en leerle y entenderle medianamente.”

Whatever his object may have been, every bibliophile must be thankful to Sr. Usoz y Rio for this excellent reprint. The poems it comprises possess an intrinsic merit, and an interest for every student of the literature and history of the time (particularly of the Romish church), which fully warrant their reproduction. As far as the crudity of their language is concerned, it must not be forgotten that they were written in the 16th century.

One specimen must suffice ; I transcribe a few lines from the beginning of the "Carajicomedia :"

"Tus casos falazes, carajo, cantamos,
 "tus ferozidades, bravezas no pocas :
 "dizes que sueles rompér por las rocas,
 "Y d'esto mil coños, quejosos hallamos,
 "que júntese y dizen, 'No le creamos,
 "puesque le vemos mas flojo qu'espuma :
 "demás d'esto tiene tan blanca la pluma
 "que solo de verlo, descuido tomamos.' "

Charges et Décharges Diaboliques.

A set of 13 coloured lithographs (including the title) measuring $5\frac{1}{2}$ inches high \times $7\frac{3}{4}$ inches wide ; each plate is headed "Charges et Décharges diaboliques," and contains various subjects, with a motto underneath every one, all humorous and obscene, the devil being generally one of the figures ; on the title are two devils firing off a canon which discharges male and female pudenda ; the drawing is bold and effective, but the finish is rough ; the work was done probably in Paris.

This edition is the best and most complete, but the same designs have been produced, in part or in whole, at various

times and in different forms. Here is the indication of several :

“**Houzel Album Érotique** Composé de plusieurs Lithographies exécutées par nos premiers Artistes. Paris, Londres, Bruxelles.” The set consists of 12 uncoloured lithographs, measuring $7\frac{3}{4} \times 6\frac{1}{2}$ inches; various subjects on each plate; each plate is headed “Charges et Décharges Diaboliques;” the set is in a green paper wrapper, on which only is the title and a vignette representing Mephistopheles observing a couple in the act on a couch; the execution is respectable.

Another set of 12 lithos. coloured; $7 \times 9\frac{1}{2}$ inches; various subjects in each plate; execution very mediocre.

Another set of 12 lithos. coloured; $4 \times 5\frac{1}{8}$ inches; 3 and 4 subjects on a sheet; badly executed.

Another set of 12 lithos. coloured; small; one subject on each page; well done; enclosed in a green paper wrapper, on which is a design of four girls dressed, climbing a pole to get at some dildoes suspended at the top; under this design is the title “**Foutaises Diabolique.**” (*sic*), and above “**Etrenne aux beau con**” (*sic*).

Another set, in a fancy paper wrapper, on which is the title, “**Album de Diableries Érotiques & Comiques Représentant 46 Sujets coloriés à l'aquarelle. Prix: 12 Francs.**” 12 plates $4\frac{1}{2} \times 5$ inches, each plate containing various subjects under each of which is its name; execution bad. There is a still inferior issue of this set, “**Prix 8 Francs.**”

Although none of these plates have any real merit from an artistic point of view, yet they are very curious and possess much cynical humour. The above list is doubtless incomplete.

**The Charm The Night School The Beautiful Jewess
and The Butcher's Daughter—All Rights reserved.**

12mo.; pp. 30; no title *page*; the title, as above noted, being on the outer wrapper only; published in Brussels, 1874, at 8 frcs., by HARTCUPP & Co.

The subject of these four doggerel poems is flagellation; "The Charm" is the best, or rather the least bad, of the four; but none of them possess sufficient merit to warrant an extract. The publication is curious by the fact of its being printed at Brussels. The author, an ardent devotee of the rod, is still living, and his name must consequently yet remain hidden.

Le Chassepot JEFFS, Libraire-Éditeur, Burlington-Arcade.
Londres Libraire Universelle.

Small 8vo.; pp. 28, and one page of "Avis;" published in 1865 or 1866; the title is enclosed by lines; the words, "Le Chassepot," are printed across the title page from the left bottom to the right top corner, the vacant corners are filled with the remaining words of the title, viz., "Jeffs, &c.," "Londres &c."

We read in a bookseller's catalogue:* "Ce livre a été saisi à l'imprimerie par la police belge, à l'instigation de l'ambassade française; il n'a pu ainsi paraître, ni être distribué.†—Il raconte des choses affreuses sur la haute société, hommes et femmes,

* Issued in 1871 by V. Puissant, see next page.

† This remark would lead to the supposition that the vol. was printed in Belgium, which is not the case; the verso of the title bears: "Imprimerie Universelle, SAINT-HELIER, Dorsetstreet, 12." The remark is a *supercherie* of Puissant.

qui composait la Cour de César-Badinguet.* Quelle immoralité parmi toutes ces grandes dames et tous ces hauts personnages !”

The abuse in this pamphlet is not confined to the Napoleon family ; other persons of inferior rank are more abominably vilified. MADAME GEORGES SAND is represented as more depraved than Messalina, in fact an utter slave to Lesbian passion ; Mlle. LÉONIE LEBLANC, the actress, is accused of selling a little girl of 10 years to the Duke of Persigny ; the countess of Goyon and the duchess of Persigny are censured for bestiality with an ass ; and the great RACHEL is branded as a common whore. Yet to all these scandals the author appends the following : “ Avis. Tous les faits que nous publions dans cette brochure sont authentiques. Nous les tenons de sources certaines et des personnes mêmes qui sont mises en cause.”

WILLIAM JEFFS established himself in 1838, at No. 15, Burlington Arcade, as foreign bookseller, to which trade he afterwards added the more important business of publisher ; he remained at the same address until 1867, when he failed ; and the greater part of his stock was sold to V. Puissant, bookseller, at Brussels. Jeffs did a small trade in foreign erotic books, but his speciality was political and satirical pamphlets against Napoleon III and his court. His best publication was “ Le Bibliophile,” of which he published Nos. 4 to 12 for J. Ph. Berjeau.

* In the columns of “ L'Intermédiaire ” (1874) appeared several notes concerning this sobriquet. I extract the following : “ Badinguet est le nom du maçon dont le prince Louis-Napoléon emprunta le costume pour sortir du château de Ham. Comme il franchissait la porte, le concierge dit : ‘ Qu'est-ce qui passe ? ’—Le fugitif répondit, en ayant soin de tenir une planche devant son visage : ‘ C'est Badinguet. ’ Le nom lui est resté. Falco.” L'Intermédiaire vii., 142, 185.

The Cherub : or, Guardian of Female Innocence. Exposing the Arts of Boarding Schools Hired Fortune Tellers Corrupt Milliners Apparent Ladies of Fashion. London : Printed for W. LOCKE, No. 12, Red Lion Street, Holborn. 1792.

Large 8vo. ; pp. 57 in all ; on the title page, under the word "The" and above "Cherub," is a cherub's head winged. A cleverly done frontispiece, signed "J CRUIKSHANKS. Del.:", represents a young girl stripped to the waist, standing before an old fortune telling woman, who is pointing with a stick to a mark upon her body, a third woman stands in the back ground, while the face of a man, peeping through a window, is visible at the top of the picture (left) ; on the table are cards, a cat, a globe, and books ; the design is oval, is surmounted by a cherub, and subscribed as follows : "The Corrupt Fortune Teller, and the Artful Seducer, with The Little Cherub sitting up aloft Published as the Act directs, by W. Locke, March 15th 1792."

The volume is scarce ; it is noticed in "The Bon Ton Magazine" (No. 14, p. 56) as, "just published, price 1s.," and extracts from it are there given.

There is a reprint by W. DUGDALE in 8vo. ; pp. 39 in all ; containing the same matter as the original edition, but with a slightly different title : "The Cherub ; or Guardian Angel of Female Innocence. An Exposition of The Schemes and Allurements Practised by Boarding Schools—Hired Fortune Tellers—Servants—Milliners—And Apparent Ladies of Fashion, To Inveigle the Unwary and Unsuspicious. London : HENRY YOUNG, 37, Holywell Street."

The title explains the object of the work ; each class of abuse is illustrated by one or more appropriate anecdotes ; here is one of the best :—" An old debilitated Cræsus, of Broad-street, whose riches are as extraordinary as his present propensity, has for some years past supported a kind of sensual traffic with the mistresses of two Boarding Schools ;* one near Hackney, and the other in the neighbourhood of Stratford, to whom he pays large weekly sums, merely for the enjoyment of visual prospects, which, among the generality of mankind, one would imagine rather disgusting than gratifying.

"To each of these accommodating matrons he pays his visits in regular rotation, and the indulgence is carried on as follows.—

"All the faults of the preceding three or four days, are kept an exact account of, and that upon which Cræsus makes his visit is always set apart for general punishment. He is fixed in an adjoining closet, and the infant convicts are called in, one by one, stretched upon a long low table, made for the purpose, and flogged upon their bare posteriors, in proportion to their several transgressions ;—from the position in which they lie, they cannot possibly know of being observed by any other than the mistress ; and Cræsus, who, upon every fresh occasion steals from his lurking hole, with the assistance of a pocket

* Some curious anecdotes illustrative of the abuses of female boarding schools will be found in "Two Letters on the bad consequences of having daughters educated at boarding-schools," appended to "The Confessions of J. Lackington, 1804."

glass, examines the progressive effects of the several flagellations; towards the end of the scene, and which seems to be the winding up and *summum bonum* of his passion, he assumes the office of executioner himself; and then departs with every appearance of composure and happiness." (p. 17.)

ISAAC CRUIKSHANK (or Cruikshanks), by whom the frontispiece was designed and etched, was the father of Robert, and the more celebrated George Cruikshank; he did much good work, chiefly caricatures and book illustrations. A short notice of him will be found in the "Dic. of Artists of the English School," but it is incorrect and incomplete.

⊗ **Gherubim** ou O Filho de Paes Incognitos Illustrado com
10 Estampas Volumes 1º e 2º. Preço 1 \$ 000 Rs.

16mo.; 2 volumes in 1; pp. 99 and 94; the full title is on the outer wrapper only, and to each volume there is simply a bastard title. The volume ends with a poem entitled, "**Innocente Recreação** de um Poeta por A. M. T. F." pp. 12, with separate pagination; the 10 plates are badly done lithographs; those to vol. 1 are imitated from the French originals, those in vol. 2 are from original designs.

The first volume is a free translation of "**L'Enfant du Bordel**," the second is a continuation of that work. This is curious and interesting, because, although at the end of the second volume, of the first edition, of "**L'Enfant du Bordel**," a continuation is promised, no such continuation, as far as I have been able to ascertain, exists in French.

CHRISTIAN VLRICH GRYPEN **de Uxore Theotisca, Von der Deutschen Frau.** Insbesondere: I. DE VIRGINUM PRÆGUSTATORIBUS, Jure Deflorationis, Jure Primæ Noctis Maiden-Rents, Marcheta. II. Von Braut und Bräutigam und ihren Benennungen. III. Von der Jungfräulichen Aussteuer, Kisten-Pfande und Ingebotme. IV. FILIA IN CAPILLO & CASA, von der unberatnenen Tochter. V. Von der Angelsächsischen Braut. VI. Von den Mantel-Kindern. Mit einer PRÆLIMINAIR-DISSERTATION Von der Vermählung Herzogs Henrich des Leuens mit der Königlich-Englischen Prinzessin *Mathildis*, als der Stamm-Mutter des gesammten Ehur- und Fürstl. Hauses Braunsch. Lüneburg; und zugleich Von der Vermählung Kayserß Otten des IV. mit der Kayserl. Prinzessin *Beatrice*, und Herzogs Henrici Palatini mit der Prinzessin *Agnes*. Göttingen, bey Johann Wilhelm Schmidt. 1748.

4to.; pp. 64 unnumbered of title, "Vorrede," &c.; 64 of "Dissertatio Præliminaris," numbered in the middle of the page-headings; 290, beginning with Cap. 1, and numbered in the corners; finally, 46 of "Index," and "Vericht an den Buchbinder wegen der Kupfer."; three copper plate engravings, besides one folding wood cut, and several wood cuts on the page.

This remarkable, but little known book embraces, as the title indicates, matter of various kinds, a part of which only, that in Chap. 1, has interest for us at present. "De Uxore Theotisca," which is a strange conglomeration of German, Latin, English,

in fact of almost every language (the title is not a bad specimen), contains a vast amount of curious information, and is done in that careful and thorough manner which renders such compilations by German authors valuable, if little attractive. It is furnished with a good alphabetical index, and the matter it comprises can be easily got at. I leave a closer analysis to an abler pen than mine.*

[Le livre de Ch. Ulrich Grupen, *De Uxore Theotisca*, est une très (et peut-être trop) savante dissertation sur la femme, dans ses différentes conditions de jeune fille et de femme mariée.

L'introduction est peu intéressante et ne renferme dans ses 64 pages que des détails généalogiques et de famille, sur la Princesse Matilde et le Duc Henri le Lion, son époux, chef de la Maison Brunswick Lunebourg.

Un avant propos d'une cinquantaine de pages présente une sorte de table des matières des six chapitres dont se compose l'ouvrage, paragraphe par paragraphe: 1° De Virginum Prægustatoribus. 2° Des Droits des Fiancés. 3° Des Biens paraphernaux de la Femme. 4° De la Chevelure de la Femme. 5° De l'origine du mot Fiancé et Fiancée en Allemagne, et chez les Anglo-saxons. 6° Des Enfants naturels.

Le premier chapitre renferme assez de détails intéressants pour nous tenter d'en donner une analyse. Les autres chapitres ne sont curieux que pour les légistes et les antiquaires.

Le titre de ce chapitre explique toute la question.

* See Introduction, ante.

D'après un passage de Lactantius, *de Mort. Persecutor.* cap. 38, l'Empereur Romain Maximianus, nommé *Daca* avant son élévation à l'empire, aurait déjà eu l'idée de rendre légal le *jus primæ noctis*. "Postremo hunc jam induxerat morem, ut nemo uxorem sine permissu ejus duceret, ut ipse in omnibus nuptiis prægustator esset."

Peut-être qu'Hérodote avait pu suggérer ce projet, lorsqu'en parlant d'une des nations d'Afrique, il dit que c'était chez elle la coutume : "cum quis primum duxit uxorem, prima nocte ut Sponsa singulos convivas obeat veneris gratia, & ut quis cum ea concubuit donum det illi."

Grupen continue à déployer ses connaissances en cette matière : outre que c'était une coutume très-répandue jadis, il cite à l'appui de son opinion : Alianus, lib. iv, c. 1 ; Justinus, xviii, 5 ; Strabo, lib. xi, in fine ; Stus Augustinus, de Civit. Dei, iv, 10 ; Pomponius Mela, lib. i, c. 8 ; &c., &c. Notre auteur discute ensuite la légende, citée par quelques auteurs, du Roi d'Ecosse, Eveno III, qui, s'il a jamais existé, est placé quatorze années avant l'ère chrétienne. Il ordonnait : "Ut nobiles & domini suorum villicorum & clientum filiabus ad libidinem abuterentur earumque pudicitiam & virginitatis primitias prius delibarent, quam libero legitimo matrimonii contrahendi jure fruerentur."

Nous arrivons alors à l'explication des *Maiden-rents*, *Marcheta* ou *Maritagia*, en Cambrie, en Ecosse, en France, en Savoie, et chez quelques populations Allemandes. A cette occasion il

donne les différents noms par lesquels ces nations ont désigné ce droit de première nuit, et il en examine la valeur.

Cette discussion renferme vingt-six feuillets où Grupen développe en savant jurisconsulte les noms, les usages et les lois du droit de prélibation. De nombreux renseignements sont présentés aux curieux ; mais il serait difficile d'en donner des extraits, vu l'accumulation d'autorités citées dans ces vingt-six pages.

Il y a lieu de s'étonner que dans la longue discussion littéraire entre M. Louis Veillot et M. Jules Delpit, sur le droit du seigneur, discussion qui a produit trois ouvrages remarquables, aucun des champions n'ait jamais cité le savant travail de Grupen. *

Dès 1817 un célèbre jurisconsulte Belge, J. J. Raepsaet, avait traité dans un de ses ouvrages, la question, " de l'origine et de la nature des droits connus anciennement sous les noms de droits des premières nuits, de Markette, d'Afforage, de Maritagium, et de Bumede." Comme Raepsaet prétend que ces droits ne sont qu'une fiction, il est tout naturel qu'il n'ait pas cité le livre de Grupen.]

CHRISTIAN ULRICH GRUPEN was born in Harburg 1692,† and died in Hanover, May, 1767. He studied the law

* Voici les titres de ces ouvrages : 1° Le droit du Seigneur au moyen âge par Louis Veillot, Paris, Louis Vivès, 1854. in 12°, de 467 pages.
2° Réponse d'un campagnard à un parisien, &c., par Jules Delpit, Paris, 1857, 8°.
3° Le Droit du Seigneur, &c., par le même, Bordeaux, 1873, 8°.

† Phillips's Dic. of Biographical Reference, p. 461.

at Rostock, and Jena; began to practice in Hanover, in 1715; became "Synbifus" in 1719; burgomaster in 1725; and in 1734 was appointed "Kirchen-und Consistorialrath." His rich library, including his own MSS., he left to the town of Zelle.

Hirsching * remarks concerning him: "Er war einer von den sonderbaren Männern, welche sich besser mündlich ausdrücken, als sie schreiben, indem sein schriftlicher Stil eine abschreckende Dürre und Einförmigkeit hat. In der Kenntniß des mittlern Zeitalters hatte er eine vorzügliche Stärke und sich auch die mehrere Schriften aus dem römischen und deutschen Privatrecht mit der Geschichte bekannt gemacht."

Gruppen has also written "De Uxore Romana;" and many other works which do not come within the scope of the present bibliography; a tolerably complete list will be found in the "Biographie Universelle (Michaud)."

**Confession Galante d'une Femme du Monde Au Temple
de Volupté L'An des Plaisirs**

12mo. (counts 6); 3 parts, with continued pagination, in 1 vol.; pp. 108 in all; title in red and black; on title page is a vignette representing posture No. 17 of the "Dessins de Jules le Romain," or No. 4 of the "Arétin Français," or No. 5 of the "Arétin de A. Carache;" published in Brussels at the end of 1872, or beginning of 1873; price 6 frcs; issue 500 copies, of which 400 were destroyed; shortly after the publication of the book, a set of 62 engravings (including 4 frontis and tail

* Historisch-literarisches Handbuch, vol. 2, p. 184.

pieces) were issued, at 40 fcs.; these illustrations, without being of superior execution, are fairly designed, and are sketchy and pretty; they have no numbers, and are obscene.

In 1875 A. CHRISTIAENS of Brussels re-issued the work as: "Confession Galante d'une Femme du Monde Illustrée de 60 Gravures. Tome 1. Au Temple de Volupté L'An des Plaisirs." 8vo.; the 3 parts in 2 vols.; pp. vol. 1, 56, vol. 2 (comprising parts 2 and 3) 87, including titles; titles in red and black; prices (with the 60 engravings), "papier vergé" 25 fcs., "papier vélin" 20 fcs, and with the plates coloured 30 fcs. The plates used for this edition are not the original ones, but copied from them; they are surrounded by lines, and have page indications, while those of the first issue are simple vignettes.

The "Confession Galante" is a modern book, cleverly written, and thoroughly pleasant and readable. Without a positive plot, and in spite of the repetition of scenes which much resemble one another, the interest is well sustained, and the abrupt conclusion is disappointing.

The work would almost seem to have been written with a purpose, viz., that of displaying the evils of the present system of marriage in France, where a young girl is linked in matrimony to a man whose age or inclinations may not in any way correspond with hers. The heroine, a girl possessing a very ardent nature, is wedded to a man, not unsuitable in point of age, but of a very frigid temperament; she is consequently not satisfied in her conjugal desires, and throws herself into the arms of another man, an officer, who is in a position to gratify

her utmost cravings. The heroine tells her own story. The scenes, which perhaps follow each other too rapidly, are simply but very forcibly described, not a superfluous word being used, and every word having its full weight. The motto: "Dans la femme aimée tout est con.," which appears on the frontispiece, is literally carried out in the last part of the tale, which is however much too fragmentary.

[Ce volume, assez bien écrit, offre de l'intérêt au commencement, mais à la fin (si fin il y a, car ce n'est qu'un fragment) est commun, et invraisemblable dans quelques détails. Les gravures valent mieux que l'ouvrage.] *

⊗ **Confessionário** ou O Proveito dos Frades por Mr. OHLARAC Doutor na faculdade da Redof, lente da 1ª cadeira de Racinruf, auctor do methodo repentino de tirar sogriv, etc. Bruxelles Typ. BRUYLANT-CHRISTOPHIE ET C^{IE} Rue Blas, 31 1862.

8vo.; pp. 37; 12 obscene lithographs, poor in design and execution. A publishing firm, Bruylant-Christophe & Cie., really exists at 33 (not 31) Rue Blaes; but they never published the book, which moreover is not known at Brussels in the trade. The impress is then evidently a *supercherie*, and the volume was probably printed in Portugal.

* See Introduction, ante.

This book, as its title indicates, is mostly occupied with the vices and misdemeanours of the priests, who are throughout roughly handled. The volume is thoroughly irreligious.

Le Courrier Extraordinaire des Fouteurs Ecclésiastiques

Pièce révolutionnaire réimprimée textuellement sur l'édition originale publiée en 1790 et devenue très-rare
Précédée d'une Notice Bibliographique Imprimé par les Presses de la Société A Neuchatel 1872

Small 8vo. (counts 4); pp. vii and 39 including titles; on title page is a sphere; the "Notice" is adorned with a heading and a square tail piece; and on the verso of p. 39 is a vignette of a fountain with: "Bibliothèque Libre vii Le Courrier Extraordinaire Achevé d'imprimer le 31 Janvier 1872."; published by GAY, at fcs. 3. 50.; "tiré à 100 ex (plus 100 de tirage extraordinaire); * the title of the original edition is reproduced in extenso and on a separate page.

This edition of Gay was again reproduced at Brussels by A. CHRISTIAENS in September 1875, at 10 fcs.; 8vo.; toned paper; title and contents identical; all the head and tail pieces are omitted, and the verso of the last page is blank; further, the word "Courrier" in the title, given as exact copy of that of the original edition, is spelt with two r's, whereas the same word in the reprint of the old title by Gay is printed, *as in the original*, with one *r* only. In the reproduction of the early title page

* Liste des Publications, p. 30.

slight discrepancies occur in both reprints, several stops are omitted, and the cipher & of the original title is rendered by *et* in both the reprints. This title page is also given in extenso in the "Bibliographie des Ouvrages relatifs à l'Amour," consequently I do not reproduce it.*

The edition of Christiaens contains 4 engravings from original designs by F. L., of which the engraving is better than the drawing.

The notice which precedes the reprint of Gay, and which is reproduced in that of Christiaens, gives some interesting information concerning the scarce original edition, and as it was printed a year later than the vol. of the "Bibliographie des Ouvrages relatifs à l'Amour" in which the book is noticed, and is consequently not given in that work, I think it worth reproducing here:

"Nous réimprimons aujourd'hui une des pièces les plus curieuses et les plus effrontées de la Collection révolutionnaire; on en trouvera le titre entier reproduit exactement en tête de ladite réimpression. Cette pièce est un in-8° de 47 pages avec 3 figures libres. L'une de ces figures est en regard du titre et peut s'appliquer à ce titre aussi bien qu'à l'avant-dernière phrase de l'ouvrage. Elle représente l'Amour à cheval sur un énorme Priape, avec ces deux vers au bas:

"L'Amour est le courrier des galantes nouvelles,

"Et son fringant coursier le fait choisir des belles.

"Elle a probablement été prise ailleurs, car elle porte en haut

* With the misspelling in the word "Courrier."

l'indication XVIII. Les autres gravures sont assez jolies et finement gravées ; elles représentent, celle de la page 31, l'abbé Renaud surprenant le fils du jardinier exploitant Kakvelle dans le jardin. Au bas sont ces deux vers de la page 31 :

“ Quel tableau, cher abbé, deux amants dans l'ivresse
 “ Savouraient de l'amour le prix et la tendresse !

“ Et celle de la page 45 montre Durand, valet de chambre, culotte déboutonnée et vit bandant, tandis que plus loin Thérèse à genoux sur une chaise, jupes troussées, et retournant son visage vers son jouteur, lui présente le postérieur. On lit au bas les vers de cette même page 45 :

“ Grands dieux, le joli cul ! Quel cul ! quel cul charmant !
 “ Qu'il offre de plaisir au plus fidèle amant !

“ Comme le *Courrier extraordinaire* est excessivement rare (nous n'en connaissons que trois exemplaires, dont l'un est au *British Museum*), * nous avons pensé que la copie très-exacte du texte était l'essentiel en ce moment, et nous n'avons pas cru utile de retarder la publication par la reproduction desdites figures.—Quant au nom de Machault, évêque d'Amiens, comme auteur supposé du libelle, il est presque surabondant de dire que cette attribution est supposée aussi bien que les pièces mêmes qui le composent.”

† The copy in the British Museum (of which the press mark is F¹⁴⁷₈ or PC²¹²₈) is without the plates.

"Le Courier Extraordinaire" is composed of dialogues and correspondence between priests, prostitutes, &c.; it is throughout very obscene, and its object is to vilify the cloth; it is interspersed with short snatches of verse; the few persons introduced are named in full. The style generally is flat and poor; in parts it is peculiar and affected, the redundant manner of Aretino being apparently imitated. One quotation will serve to show my meaning, and the worth of the book.

"Ce n'est pas par cette vieille édentée que je suis cocufié à la campagne, mais c'est par Thérèse, sa femme de chambre, que tu as pu voir à Paris. Au surplus, si tu ne te la remets, je vais te la peindre: œil furtif et agaçant l'appétit, en un mot un œil à la fouterie, et, comme on le dit assez vulgairement, un œil demandant l'aumône au pont-levis d'une culotte; taille svelte et élégante; des tétons d'une tournure admirable et plus que suffisants pour remplir la main d'un honnête homme; une croupe divine; enfin Thérèse est un composé de perfections. Voilà, mon cher abbé, voilà ce que tu as pu remarquer; mais voici, moi, ce que j'ai reconnu en elle. Le conin de Vénus n'aurait pas obtenu la pomme de discorde, si Thérèse eût montré le sien. Figure-toi la plus jolie motte des mottes ombragée d'un poil noir frisé, et abondamment fournie; les lèvres de ce joli con sont fraîches, vermeilles, et le disputent à sa bouche; mais c'est le bouton d'amour, ce charmant bouton sur lequel le doigt posé provoque, en branlotant, des sensations

si douces et si agréables ; c'est, dis-je, ce précieux bouton, qui, parvenant à se roidir par l'impulsion de l'index masculin, s'allonge, et forme l'assemblage de l'attrait le plus rare."

F. L., the artist who illustrated the edition of Christiaens, was born at Paris in 1813. His father was German, and his mother French, but he became a naturalised Frenchman. He began his career as an actor, and made his *debut* at the Porte St. Martin theatre ; he also interested himself generally in theatrical matters, and was the first to give the idea of applying electric light to stage effects. Afterwards he became professor of declamation and pronunciation. Not finding this occupation sufficiently remunerative, he abandoned it, and devoted his attention to photography, in which he acquired a certain success, being the inventor of those caricature photographs called "grosses têtes et petits pieds;" until, becoming involved in a lawsuit with the landlord of the passage Brady, who had darkened his *atelier* by some new buildings which he had constructed opposite it, he lost his suit, and was ruined. During the Commune he was appointed "membre du conseil de légion de la garde nationale;" but his character was too upright to find permanent favour with those under whom he served, and he narrowly escaped being shot. Escaping, almost by a miracle, from the Commune, he fell into the hands of the army of Versailles, who held him in prison during fifteen months. Liberated at last, he became a journeyman photographer in the Faubourg St. Honoré, and created the well-known caricatures

of M. Thiers. A new accusation was being prepared against him, but kindly warned by a member of the police, he fled to Brussels, where he has since resided, and where he gains a living as best he can, chiefly by designing illustrations for the erotic books published there, and in which he has already made considerable progress since his first attempts. Several of his productions will be noticed in the course of this work. His troubles have had their effect upon him ; he stoops, his hair is white as snow, and he is further afflicted by deafness ; in spite of which all he manages to support by his industry a young wife and several indigent relations.

Curieuse Gebruiken. Amsterdam. De Firma R. C. MEIJER.
(Kalverstraat, 64.) 1875.

8vo. (counts 4) ; pp. 96 ex titles ; price 60 cents. ; the title page is headed "**Curiositeiten van Allerlei Aard.** (N^o 24—25)." This little volume forms one of a most interesting series, edited and published by MR. R. C. D'ABLAING VAN GIESSENBURG of Amsterdam ; it contains some curious information on subjects within the scope of the present work. Among the chapters which specially interest us are : "De Proefnachten," "Het 'Droit de Prelibation,'" "Het 'Droit de Jambage' en het 'Droit de Marquette,'" "Verschillende Plichten en Gebruiken by het Huwelyk in den Leenheerlyken Tyd," "Het Congress," &c. The whole series (still in course of publication) is cleverly edited, and well printed.

Curiositates Eroticae Physiologiae; or, Tabooed Subjects Freely Treated. In Six Essays, viz.: 1. Generation. 2. Chastity and Modesty. 3. Marriage. 4. Circumcision. 5. Eunuchism. 6. Hermaphrodism, and followed by a closing Essay on Death. By JOHN DAVENPORT, Author of "*Aphrodisiacs and Anti-Aphrodisiacs*," "*An Apology for Mohammed and the Koran*," &c., &c., &c. London: Privately Printed. 1875.

Small 4to.; serial with "*Aphrodisiacs*;"* pp. xviii and 216 including titles; small fleuron on title page; toned paper; the whole issue consisted of 250 copies, of which 200 were sold in sheets and dispatched to Mr. Bouton of New York, the remaining 50 copies, bound in half morocco Roxburg, gilt tops, remained in Europe, and were placed in the hands of Mr. George Rivers, Aldine Chambers, No. 13 Paternoster Row, for sale at £1. 16s. per copy.

It is much to be regretted that so many errors of the press should have crept into a volume otherwise so well got up, but when the sheets were passing through the printer's hands the unfortunate author had almost lost his eyesight, and as he undertook notwithstanding to correct the press himself, blunders were let pass which would have been detected had Mr. Davenport preserved the use of his eyes.

In this his last work Mr. Davenport has brought to bear upon the different topics he has chosen the erudition and

* See ante, p. 82.

general knowledge acquired during a long life of study and labour. If he has not exhausted his subjects, (and this could hardly have been his intention or hope in seven brief essays) he has at any rate drawn together much curious, interesting, and congruous matter, and his book may be read with profit and pleasure by the student or by the general reader.

The book was casually mentioned in "The Civil Service Review," (No. for March 27, 1875, p. 198); and a short notice of it appeared in the "Bulletin du Bibliophile," (Juin, 1875, p. 319).

A notion of the light in which Mr. Davenport regards the subjects he has treated, and of the varied information which he has amassed to illustrate them, will be best obtained by an extract from his preface and contents of the vol. :

"Of all the subjects included under the term *Physiology*, there is not one so interesting, curious, and important as that of *human generation and its subsidiary branches*. A few works of the kind have, it is true, been published at long intervals, but their language has, in deference to a *pseudo* modesty, been so veiled and disguised as to render these works spiritless, jejune, and destitute of all interest, the inevitable consequence being that the wearied and impatient reader casts the volume aside in utter disappointment.

"Fastidiousness such as this was despised by the ancients, who, as they regarded the productive powers of nature, and consequently, the reproductive organs and functions themselves,

with the greatest awe and reverence, so they could afford to *call a spade a spade*.

“Now, the moderns, on the contrary, influenced, we suppose, by *outré* and ridiculous notions of delicacy, look upon the same parts with aversion and disgust, as if they had been the work of some filthy and obscene spirit, rather than that they had been fashioned by the Almighty hand of a pure and divine Demiurgos.

“An exaggerated delicacy must always be regarded as suspicious, it being found that the possession of a virtue is the less, in an inverse ratio to the boast of having it.

“Thus Dean Swift remarked that the greater the squeamishness of a man’s ears, the nastier were his ideas and thoughts.

“Now, if this observation be true, as we believe it is, what is to be said of those would be *linguistic purists* who recommend mutilating the brave old English word *cock*, and thus metamorphose it into *co.*, on account of its indecency, a sentence which is to be extended to all the unfortunate words compounded of it, as Turncock, which must be read Turnco, &c., &c. The absurdity of this proposed change, as well as its injustice to poor Chanticleer, the husband of Dame Partlet, is the greater, since it is well known that hens are fecundated, not by intromission but by compression.

“Of a truth, M. de Voltaire was right in saying that—‘*La Pudeur s’était enfuite du cœur pour se réfugier sur les lèvres.*’ Modesty has fled from the heart to take refuge on the lips.

"Let it not be supposed from these remarks that the author's intention has been that of writing an *obscene* book, or even to employ obscene words. He holds that the grand subject—the Reproduction of the Human Race—which runs more or less through all the Essays in this volume, is, in itself, most pure, and that the words which are necessary, adequately and correctly to describe it in its various phases and ramifications, have acquired the stigma of obscene only in modern times, and, through an ultra-fastidiousness, which would hesitate to apply the word *breech* to a man's small clothes, but would rather designate them as unmentionables, indescribables, or femoral habiliments."

"ESSAY I.—GENERATION :—Generation, definition of—Exclusively confined to organised beings—The comparison of generation with crystallization, untenable—Generation, different modes of—Germination—Germ, various opinions respecting it—Notice upon some of the systems invented to explain many extraordinary facts connected with generation—Aristotle's opinion—Researches and discoveries of Hartsoker, Lewenhoch, and Harvey—Description of the product of the male organ of generation—Description of the spermatozoa—Different *modi operandi* employed by different animals for perpetuating their species—The Empress Catherine II. of Russia—Love postures—Number of *ictus per noctem*—Old Parr—The love *tariff* fixed by the Rabbis to prevent the waste of *semen* among God's chosen people—Woman's carnal desire more uncontrollable than those (sic) of men. Men are obliged, in some climates, to wear a kind of girdle to protect themselves against their amorous assaults (note).

"ESSAY II.—VIRGINITY AND CHASTITY :—Virginity greatly esteemed by the Eastern nations, especially by the Jews

(Deuteronomy quoted)—Virgins greatly honoured by the Romans—Law in their favour—Sejanus's daughter—The Lombards and the morning cup (sic)—Shrewd remark of Gibbon—Chastity advantageous to the vital powers and to all the functions of the body—Why the muses were represented by the ancients as virgins—Nations produce less celebrated characters in proportion to the number of depraved ones among them—Corporeal strength follows the same law as mental vigour—Moses interdicted the Jews from all connubial intercourse when they were summoned to the battle-field—Virginity not much respected among the negroes, the native Americans, and the South Sea Islanders—Story of the missionary ship 'Duff'—Effects of the abuse of the venereal act—Remarkable instances of chastity among the Jesuits and others—Most Asiatic countries exact the proofs of virginity, a proof by no means satisfactory (Buffon quoted)—The Virgin Mary, names and titles given her by the Roman Catholics—Questions and answers from a French catechism—The title of *Immaculate* first given to Mary the mother of Christ in the Koran in the 7th century—Attempts to explain the immaculate conception—Celibacy, evils of; opinion of the Emperor Augustus respecting it—Effects of celibacy on longevity—Chastity often confounded with continence; the difference between them.

"ESSAY III.—MARRIAGE :—Marriage defined—Object of—Burke's observations on—Marriage esteemed by the Jews and the Christians far before virginity—Paley's remarks on the use of marriage—Observations of Toland, Grotius, Erasmus, Lubrity (sic), Hume, Robert Owen, adopt the same view of marriage—Different opinion of Shelley—Agreement of the Canon and the Roman law as to the object of marriage—Little respect shown to Matrimony in the feudal times—The number of marriages decreases in proportion as a nation hastens to its decline, instances—Marriage protects morality, society, and the laws; celibacy necessarily produces adultery, prostitution, and, in many cases, irregular and unnatural desires—Bossu's remarks and note—The French revolution of 1789 chiefly caused by the licen-

tiousness of the two preceding reigns—Bussy Rabutin quoted—A regular college for the accommodation of the detestable vice of Sodomy instituted in Paris, and to which belonged many of the highest nobility, including *Monsieur* the King's brother—Indignation of the King, Louis XIV., who orders one of the royal princes to be horsewhipped in his presence—Punishment of the offenders, &c.—Breaking up of the society—Monogamy generally prevails in the cold and temperate regions—No marriage contracted in many countries of the globe—The midwives' petition to Parliament—Polygamy, evils of—Precocious marriages unfavourable to population—Effects of marriage upon the animal system.—Importance of the semen, as the loss of one ounce of it is more debilitating than would be that of forty ounces of blood—The *tubes dorsales*(sic) described by Hippocrates—Evils of too great an evacuation of the semen—A French epitaph—A tendency to epilepsy caused by too great an evacuation of the seminal fluid, described in several cases—Dispute between Jupiter and Juno as to which of the two sexes receives the greatest pleasure in the conjugal embrace decided—The subject considered physiologically—Monogamy and Polygamy.

“ESSAY IV.—CIRCUMCISION: Circumcision defined.—Practised by the Egyptians, Colchians, Phœnicians, and Syrians—Considerations of health originated it among the Egyptians, who communicated it to the other nations—The Bible silent upon—The Jews practised, originated it in Egypt—Opinion of Gibbon—Abraham's compromise on his return from Egypt—Curious reason given for the introduction of circumcision among the Jews—None of the Antediluvian patriarchs were circumcised, nor was Noah himself—Circumcision practised by other nations besides the Jews—St. Paul contended in favour of circumcision against St. Peter—The Copts and Asiatic Christians considered circumcision as advantageous to their women on the score of cleanliness—Mohammed declared circumcision to be indispensable for men and honourable for

women—Attempts made by modern writers to account for so general a practice as that of circumcision throughout the East—Some children born with so short a prepuce as to render circumcision unnecessary—Cause for this irregularity assigned by Blumenbach—Other motives assigned by writers for the introduction of the practice—The Romans considered circumcision as barbarous and disgraceful—Horace and Juvenal quoted—Manner and time of performing this rite varies in different countries—Circumcision observed in India by the Mohammedans and the Hindoos, when they conquered that country, brought with the worship of the *Phallus*—Circumcision of women—remarks by Balon (sic), Thevenot, Bruce, and other Roman Catholics in Egypt—The Capuchin missionary at Pondicherry—The symbol of Christian salvation united with the symbols of the male and female *pudenda*—Sonnini's account of the circumcision of girls—Sterility, observations on—Clitoris, excessive size of—A husband's great surprise on his wedding night.

“ESSAY V.—EUNUCHISM:—*Eunuchs*, different appellations given to them, and meaning of the same—Castration, how effected—Self castration by the wild boar—Eunuchism, meaning of the word—Castration practised from time immemorial by the Egyptians and other Eastern nations—Castration regarded as a heinous offence by the ancient laws of England (note)—Semiramis, Queen of Assyria, the first who introduced castration—Her reasons for so doing—Andramyhs (sic), King of Lydia, introduced the castration of females by destroying the *ovaria*—Causes assigned by various writers—Gibbon's remark—Classification of eunuchs—Persons born eunuchs—Singular case—Monorchides or persons provided with one testicle only allowed to marry—Such was Timour the Tartar, or Tamorlane—Curious cases quoted—Boileau, the celebrated French poet, deprived of his testicles by a Turkey cock—Term of eunuch applied to persons filling high offices of state—Gibbon's opinion of eunuchs—Castration a punishment for military crimes—

Curious historical facts related by a French historian—Castration reprobated by Juvenal—Wanton cruelty has not unfrequently prompted this practice—Geoffrey, the father of our Henry II—Horrible cruelty of Pantalon (sic)—Instances of self-castration—Story of Cambobus (sic) Heliogabulus (sic)—Gibbon's description of him—Lampridius (sic) quoted—Origen, his extraordinary tenets—A eunuch's description of his feelings—Young eunuchs—*Liaison* with eunuchs—Martial's epigram—Eunuch made so by compression not always impotent—Niebhur (sic) quoted—Anecdote—Reason assigned by Amara (sic) III, for introducing castration into his country—St. Basil's opinion of eunuchs quoted—Curious and quaint poem by an old French dramatist in opposition to the above opinions—Chardin's remarks—Pietre (sic) delle Valle's opinion to the contrary—Castration among the Hottentot tribes—State of eunuchism produced by other means than by castration—Lory's (sic) remark—Effect of castration upon animals—Estimation in which eunuchs have been held at different times—A striking description of a eunuch by M. Bedor—St. John the Evangelist a eunuch—The validity of marriage contracted with eunuchs discussed by theologians of the Roman Catholic religion—Opinion of Sanchez—Pope Sextus V. expressly forbade the marriage of the castratas for musical purposes—Commendatory epistle, in verse, addressed to His Holiness Pope Clement XIII. (sic) (Ganganelli) on the occasion of his having suppressed castration throughout the Roman States.

“ESSAY VI.—HERMAPHRODISM.—The word hermaphrodism explained—Opinions of rabbis and other learned men, as Pluto (sic), Origen, St. Thomas, St. Chrysostoms (sic) upon Moses's account of the creation of the world—A second Eve in the person of Lilas—History of Lilas—Greek account of the hermaphrodite—Plato's idea upon hermaphrodism—In former times the existence of hermaphrodites was not doubted—Observations of M. Virey—At an early period of existence the sex of no living animal can be recognised—Sir Everard Some's (sic) opinion re-

specting the ovum—The above opinion contested—Singular case quoted—Cases quoted in opposition—Opinions of English medical writers—Dr. Drake, Dr. Parsons, &c.—Classification of hermaphrodites—Singular description of an hermaphrodite at Toulouse—Laws concerning hermaphrodites—The civil and canon laws regarding hermaphrodites—Brief account of the celebrated Chevalier d'Eon, who was so long believed to have been an hermaphrodite.

“ESSAY VII.—DEATH:—*Death*—Priests and physiologists wholly differ as to the cause, &c., of its origin into the world—Blind attachment of priests to dogmas—Right and duty of all men to investigate any proposition proposed for their belief and adoption—St. Paul's dogma, “By sin first came death into the world,” considered (note)—Philosophy of the priesthood—Persecution of unbelievers by the priests—Misrepresentation of the deaths of celebrated deists—Cases quoted—Cases in which the mere apprehension of death has proved fatal—Second meaning of the word—death—not such an object of terror as generally imagined—Horace, Juvenal, Shakspeare, Dr. Young, Dr. Swift, &c., quoted—Great improvement in the science of anatomy in the schools of Berlin, Bologna, Paris, and London—A scientific description of what death is—Why should death be feared?—Saying of the ancients respecting life—There is no death for nature, she is eternal—Plutarch quoted—Suicides considered—Pliny's assertion that the Deity cannot commit suicide—The facetiæ of death—Epitaphs—Pope quoted—Beazley—Job Orton—Esther Orton—Mrs. Dorothy Birch—Epitaph to the Memory of Mynheer Van Klaes, an inveterate smoker—Dr. Young quoted—And lastly—FOOD FOR THOUGHT.”

No complete list of Mr. John Davenport's works having yet appeared in any bibliographical dictionary I give one, drawn up by the author himself, and corrected by me from copies in the British Museum, of which I add the press marks.

1. *La Prononciation Angloise rendue facile par des Tableaux et des Thèmes.* &c. par John Davenport. Londres : Boosey et fils. 1820. 12mo. (113. g. 4).
2. *The Life of Ali Pacha of Jannina, late Vizier of Epirus, surnamed Aslan, or the Lion. Including a Compendious History of Modern Greece.* London : Lupton Relfe. 1823. 8vo. (1452. i). This work passed through 2 editions ; it is illustrated with 4 plates, viz., two portraits of Ali Pacha, a "View of Yannina," and map of the "Environs of Janina," the two latter folding ; the vol. sold for 12/- in boards.*
3. *A New Dictionary, English and Italian and Italian and English, with the equivalents in French.* By J. Davenport and Stefano Egia Petroni. London, 1824. 8vo. 2 vols. (627. h.).
4. *Memoirs of the Court of France, from 1684 to 1720, now first translated from the diary of the Marquis de Dangeau. With historical and critical notes. In two volumes.* London : Colburn 1825. 8vo. (1058. k. 19).
5. *Nuovo Dizionario Italiano—Inglese—Francese, di S. E. Patronj e Giovanni Davenport.* 1828. 8vo. (2116. c.).

* Not to be confounded with "The Life of Ali Pasha, of Tepeleni, Vizier of Epirus : surnamed Aslan, or the Lion. By R. A. Davenport. London: Tegg and Son. MDCCLXXXVII." Small 8vo.; pp. xii and 418 ; portrait of Ali Pacha by Haywood. British Museum press mark 2103. b. In his "Advertisement" Mr. R. A. Davenport mentions the work noted above.

6. The Historical Class Book ; or Readings in Modern History, with chronological tables, etc. London, 1839. 12mo. (799. b. 29.).
7. A New Dictionary of the Italian and English Languages based upon that of Barette &c., Compiled by J. Davenport and G. Comelati. 1854. 8vo. 2 vols. (2116. c.).
8. First Principles of General Knowledge Explained in a Simple and Easy Manner, by S. M. Paull. Third Edition, revised &c by John Davenport. Relfe, London. (1860). 12 mo. (12203. a.).
9. The Historical Class Book ; or Readings in Modern History, Third edition, to which are first added, specimens of English Poetry of each country. London. 1861. 12mo. (9007. c.).
10. Gawthrop's Elocutionary & Rhetorical Class Book. &c. Revised by John Davenport. 1862. 8vo. (12270. b.).
11. Aide-Mémoire to the History of India, etc. London. 1864. 8vo. (9056. aa.).
12. An Apology for Mohammed and the Koran, etc. London. 1869. 8vo. (4505. cc.).

If we add to the above **Aphrodisiacs and Anti-aphrodisiacs**, noticed at p. 82, and the volume that heads this notice we shall have a complete list of Mr. Davenport's published books.

One of his best works is yet in MS. It is entitled **A Peep at Popes and Popery**, and is at once a succinct, terse history, and a bitter satire of the Church of Rome.

Cythera's Hymnal ; or, Flakes from the Foreskin. A Collection of Songs, Poems, Nursery Rhymes, Quiddities, etc., etc. Never before published. Oxford : Printed at the University Press, For the Society for Promoting Useful Knowledge. MDCCCLXX. [Cum Privilegio.]

Small 8vo. (counts 4) ; pp. 85 in all ; the date is correct, but the book was printed in London ; issue 150 copies, on toned paper. On the title page, as at first worded, between "Knowledge" and the date, the following words were inserted : "Sold at the Society's Depository, Holywell-street, Strand, London." but this title page was, I believe, not used.

In "Cythera's Hymnal" we have a gathering of cleverly written parodies and imitations of popular songs, well-known hymns, &c. ; they are by different hands, and generally, as may be seen by the associations and allusions, by Oxford men ; they are not all of equal merit, but many display vigour, and no little humour ; the articles in "The Saturday Review" against "The Girl of the Period" called forth the poem bearing that title, and "Lear's Book of Nonsense" inspired the "Nursery Rhymes ;" one piece, "No more,"* is from the pen of EDWARD SELLON ; with the exception of one or two pieces they are original, all are excessively blasphemous and obscene, the poem by Sellon being by far the least objectionable of the collection.

* Reproduced in extenso, post, see "The Ups and Downs of Life."

" Beware the Proctor's stealthy walk,
" Beware the dirty smut you talk,
" This was a Peeler's last good-night,
" A voice replied, though out of sight,
Chordee ! Chordee !

" At dead of night, as down the Corn
" The Proctors walk about till morn,
" They heard that oft repeated cry
" That echoed up and down the High,
Chordee ! Chordee !

" A student by that faithful hound,
" I mean the 'Bulldog,' there was found,
" Still grasping in his hand so tight
" His prick most ghastly to the sight,
Chordee ! Chordee !"

With one other specimen I will conclude the notice :

**" EPITAPH ON A YOUNG LADY WHO WAS BIRCHED
TO DEATH."**

" They laid her flat on a goosedown pillow,
" And scourged her arse with twigs of willow,
" Her bottom so white grew pink, then red,
" Then bloody, then raw, and her spirit fled."





The Dark Side of New York Life and its Criminal
Classes from Fifth Avenue down to the Five Points.
A Complete Narrative of the Mysteries of New
York. New York : FRED'K GERHARD, Ag't. 1873.

Large 8vo. ; pp. 831 in all.

This book was written no doubt for a good purpose, but, as the information it contains runs much on tabooed topics, I give it place here. Among the subjects treated are : "Prostitution and its Victims," "Dance Houses," "Abortionists," "Quack Doctors," "Matrimonial Offices," "Obscene Literature," &c. ; and, as names, addresses, and dates are generally given in full, there is no internal evidence to cause us to doubt the writer's veracity. I have used the book in my introduction.

Des Mystères de Laeken. Bruxelles, Typographie de J.-H.
DEHOU, Rue Grande Île, 6. 1853.

12mo. ; pp. 20 in all ; small fleuron on title page.

Author OSCAR HARDY of Liege.

This is an insignificant little tract against Leopold I. and his court. Its only attraction is that it is couched in good French and speaks highly (and in consequence, justly) of the queen ; it contains some scandal which is perfectly well known, and which the King himself scarcely endeavoured to hide.

Don Leon; A Poem by the late LORD BYRON, Author of *Childe Harold*, *Don Juan*, &c., &c. And forming Part of the Private Journal of his Lordship, supposed to have been entirely destroyed by Thos. Moore.

"Pardon, dear Tom, these thoughts on days gone by;
Me men revile, and thou must justify.
Yet in my bosom apprehensions rise,
(For brother poets have their jealousies)
Lest under false pretences thou should'st turn
A faithless friend, and these confessions burn."

To which is added **LEON TO ANNABELLA**; an epistle from Lord Byron to Lady Byron. London: Printed for the Booksellers. MDCCCLXVI.

Small 8vo.; pp. "Don Leon" 52 pp. ex titles, "Notes to Don Leon" 57 pp., "Leon to Annabella" 17 pp.; published by W. Dugdale; price 10/6.

"Don Leon," which consists of 1,455 lines, is entirely in defence of sodomy; in it Lord Byron is represented as describing his various pœderastic amours, and excusing his antiphysical proclivity. His practising this propensity on his wife is put forth as the cause of their separation.

"That time it was, as we in parlance wiled
"Away the hours, my wife was big with child.
"Her waist, which looked so taper when a maid
"Like some swol'n butt its bellying orb displayed,
"And Love, chagrined, beheld his favourite cell
"From mounds opposing scarce accessible.
"Look, Bell,' I cried; 'yon moon, which just now rose
"Will be the ninth; and your parturient throes
"May soon Lucina's dainty hand require
"To make a nurse of thee, of me a sire.
"I burn to press thee, but I fear to try,

" ' Lest like an incubus my weight should lie ;
 " ' Lest, from the close encounter we should doom
 " ' Thy quickening foetus to an early tomb.
 " ' Thy size repels me, whilst thy charms invite ;
 " ' Then, say, how celebrate the marriage rite ?
 " ' Learn'd Galen, Celsus, and Hippocrates,
 " ' Have held it good, in knotty points like these,
 " ' Lest mischief from too rude assaults should come,
 " ' To copulate ex more pecudum.
 " ' What sayst thou, dearest ? Do not cry me nay ;
 " ' We cannot err where science shows the way.'
 " She answered not ; but silence gave consent,
 " And by that threshold boldly in I went.
 " So clever statesmen, who concoct by stealth
 " Some weighty measures for the comonwealth,
 " All comers by the usual door refuse,
 " And let the favoured few the back stairs use.
 * * * * * *
 " Who that has seen a woman wavering lie
 " Betwixt her shame and curiosity,
 " Knowing her sex's failing, will not deem,
 " That in the balance shame would kick the beam ?
 " Ah, fatal hour, that saw my prayer succeed,
 " And my fond bride enact the Ganymede.
 " Quick from my mouth some bland saliva spread
 " The ingress smoothed to her new maidenhead,
 " The Thespian God his rosy pinions beat,
 " And laughed to see his victory complete.
 " 'Tis true, that from her lips some murmurs fell—
 " In joy or anger, 'tis too late to tell ;
 " But this I swear, that not a single sign
 " Proved that her pleasure did not equal mine.
 " Ah, fatal hour ! for thence my sorrows date :
 " Thence sprung the source of her undying hate.
 " Fiends from her breast the sacred secret wrung,
 " Then called me monster ; and, with evil tongue,
 " Mysterious tales of false Satanic art
 " Devised, and forced us evermore to part."

The notes are copious, curious, frequently erudite, and give much information about the scandalous doings of the times.

"Leon to Annabella" was printed a year sooner, and has an introduction and separate title pages:

"**Leon to Annabell**; an epistle from Lord Byron to Lady Byron, explaining the real cause of eternal separation, and forming the most curious passage in the Secret History of the Noble Poet. 'Lady Byron can never cohabit with her noble husband again. He has given cause for a separation which can never be revealed; but the honour due to the female sex forbids all further intercourse for ever.' Opinion of Dr. Lushington on the Question of Divorce. London: 1865."

It is a much shorter and less offensive poem than "Don Leon;" although the cause given for the separation is the same, it is only hinted at:

"Oh, lovely woman! by your Maker's hand
 "For man's delight and solace wisely planned.
 "Thankless is she who nature's bounty mocks,
 "Nor gives Love entrance wheresoe'er he knocks.
 * * * * *
 "Matrons of Rome, held ye yourselves disgraced
 "In yielding to your husbands' wayward taste?
 "Ah, no!—By tender complaisance ye reign'd:
 "No wife of wounded modesty complained."

There is a reprint, 8vo., pp. 14, price one shilling, the title a little more spiced; it runs:

"**The Great Secret Revealed!** Suppressed Poem by Lord Byron, never before published, Leon to Annabella. Lord

Byron to Lady Byron, An Epistle explaining the Real Cause of Eternal Separation, And Justifying the Practice which led to it. Forming the most Curious Passage in the Secret History of the Noble Poet, Influencing the whole of His Future Career. &c."

"Leon to Annabella" was again reprinted in 1875, at Brussels; small 8vo.; pp. 15 in all; price 3 frcs.; no date

It is superfluous to state that neither of these poems are by Lord Byron. The following note by a gentleman personally acquainted with the publisher will be found interesting:

"I cannot give you any information as to the author of Don Leon. The publisher, W. Dugdale, had no idea who he was. In fact, he believed, when he purchased the MS., that it was really written by Lord Byron. About the year 1860 he brought it to me as a great literary curiosity, and wanted me to advise him as to how he could best approach Lady Byron, from whom he expected to get a large sum to suppress the publication. I had not read two pages before I said it could not have been written by Lord Byron. I think it was the rhymes *soul* and *prowl* that first staggered me. On going on I pointed out to him that there were references to several events which I was certain occurred after Byron's death. He would not believe me, and was very angry, from which I suppose he had paid a considerable sum for the MS. Of course I gave him no assistance, and advised him to be very cautious about any application to Lady Byron, as, although they would only laugh at him for being so credulous, he might be charged with attempting to

extort money if the matter came to the ears of 'The Society.' He subsequently admitted that he believed I was right and allowed me to take a copy of it, which I still have; and I heard no more of it till it was printed some years after.

"The copy he showed me must, from its appearance, have been written some years previously, but it was evidently not the original written by the author. It had been copied by some illiterate person, and the Latin and ¹Greek quotations were full of errors, as may be seen in the printed copies."

While we are considering one charge against Lord Byron it may not be out of place to note another, that of incest with his half sister, Mrs. Leigh, raked up by the officious Mrs. Harriet Beecher Stowe, and first brought before the world in the pages of "The Atlantic Monthly" and "Macmillan's Magazines."* It is not likely that Mrs. Stowe was acquainted with "Don Leon," the crime she imputes to the noble poet however is equally heinous and preposterous with the one put forth in that poem.

* Afterwards reprinted with new matter in a volume entitled: "Lady Byron Vindicated, &c., by Harriet Beecher Stowe. London: Samson Low. 1870." To this should be added: "Medora Leigh; A History and Autobiography. Edited by Charles Mackay. London: Bentley 1869.," and "The True Story of Lord and Lady Byron in answer to Mrs. Beecher Stowe, London: Hotten." (1869).





**L'Ecole des Biches ou Mœurs des Petites Dames de
ce Temps. Paris MDCCLXIII**

8vo.; pp. 274 ex titles; title in red and black; "tirage à 64 exemplaires numérotés à la presse, tous de même format: 50 papier de Hollande, 6 papier de Hollande fort, 2 papier anglais, 4 papier de chine, 2 papier de couleur;" published at 30 frs. by **BLANCHE** of Brussels, and issued in 1868. Condemned by the "Jugement du tribunal de Lille du 6 Mai 1868." *

The work consists of 16 dialogues and an epilogue, and was intended by its authors as a *pendant* to the work of Nicolas Chorier. It is the joint production of three gentlemen who "ont rempli les principaux rôles," and who, at the opening of the book, give sketches of themselves, as well as of the four "petites dames," Caroline Deschamps, Marie Auber, Louisa, and Antonia, by whom they were assisted. In the book the author-actors are known as "Le Comte Henri de Sarsalle, Martin Duvernet, rentier, Adrien Lebel, artiste peintre;" but they have further

* Cat. des Ouvrages Condamnés, p, 78.

favoured us with the following pseudonyms: CHAPUYS, BOKEL, D'ENGHIEN, which contain the exact letters of their real names. The chief of the trio was the late EDMOND DUPONCHEL; the other two gentlemen are still alive, and I leave their names veiled

Before it was printed, "L'Ecole des Biches" was frequently copied by hand, and MSS. of it are not uncommon. The original MS., in the caligraph of the artist ULM, done for Duponchel and under his special direction, is now in the possession of a London amateur; it is adorned with a frontispiece by Ulm (the two female figures being portraits), and a set of twelve designs in outline by J. CHAUVET; of these thirteen designs a facsimile copy, executed by a clever draughtsman in London, exists in the cabinet of another English bibliophile. J. Chauvet has illustrated another copy for the same collector, and adorned it with a frontispiece, fourteen designs, and a vignette on the title page, in sepia; these are very prettily done, and far superior, both in drawing and composition, to the twelve designs in outline above mentioned; the volume is bound by Hardy of Paris, in full morocco, old red, gilt top, uncut.

"L'Ecole des Biches" is a series of scenes in which the Lesbian *penchant* strongly predominates. It is not remarkable either for force or originality; but although entirely erotic, it is never crapulous or disgusting; further, it has a perfume of politeness and good breeding, and is indited with a delicacy of expression which atones to some extent for its other shortcomings.

[Ce livre est assez bien écrit, mais monotone à la lecture. C'est la répétition de toutes les poses que l'on trouve dans tous les livres de ce genre. Pour qu'un pareil livre se fasse lire sans ennui, il faut qu'il y ait une intrigue, des événements, une histoire enfin, comme dans la "Putain errante," "l'Ecole des filles," et autres semblables.]*

EDMOND DUPONCHEL,† was born at Paris about 1795, and died in April 1868. In early life he studied architecture, and afterwards went to England to learn the goldsmith's craft, in which he became a proficient, and executed the bas reliefs of the "Minerva" of Simart. In 1835 Duponchel was appointed Director of the Opera at Paris in place of Véron. This post he carried on single handed until May, 1840, when he obtained the assistance of Léon Pillet, royal commissioner at the theatre since 1838; after eighteen months of co-administration Duponchel resigned his office in favour of Pillet. Pillet's reign lasted till 1847, when he was replaced by Duponchel and Roqueplan.

JULES ADOLPHE CHAUVET, was born at Péronne (Somme) 29 Sept. 1828. A pupil of P—L—C. Cicéri, he first studied landscape, but abandoned that branch of his art in order to devote

* See Introduction, ante.

† Consult Dict. des Contemporains, Vapereau; L'Intermédiaire VII. 414, 444; L'Artiste de 1837 (1^{re} serie, t. XII.) art. "Une Chambre Catholique à l'Opéra" par Roger de Beauvoir; Petits Mémoires de l'Opéra par Ch. de Boigne, Paris, 1857; Histoire de l'Opéra par Alphonse Royer.

himself entirely to the illustration of "livres d'amateur." He is comparatively little known, as most of his productions are in the libraries of collectors, and have not been published. His friend and protector, M.P. of Paris, possesses some of the most exquisite efforts of his pencil. He has most particularly studied the engravings of the eighteenth century, and inspired himself from the "*petits grands maîtres*" of that epoch. M. Chauvet works with ease and facility, is quick of conception and rapid in execution. He is known to the public chiefly by a set of 175 etchings for the Works of Horace, and another of 53 etchings for the Dialogues of Erasmus; both sets are much esteemed. He has also done 10 etchings, erotic, to illustrate "*La Guerre des Dieux*." Among the most charming of his unpublished efforts may be noted: a copy of Balzac's "*Physiologie du Mariage*," in which every available space has been filled up with appropriate designs; "*Point de Lendemain*," copied in extenso and illustrated; both these works are in the library of M. P.; the latter was done by M. Chauvet during the siege of Paris by the Prussians; and "*La Sultane Rozréa*," which covers nine leaves of vellum, including two titles; the whole poem is copied in the clearest caligraphy and is adorned with 15 designs, of which seven are obscene; it terminates with: "*Les dessins inédits ont été composés et exécutés à la plume par J. Chauvet. Paris, Octobre 1866.*" This beautiful composition is in the cabinet of an English bibliophile.

JEAN-PIERRE BLANCHE was born at Blois, June 25, 1820,

and died at Brussels, Nov. 10, 1875. He went to Brussels about 1864, and established himself as a bookseller at No. 11 Rue de Loxum. Some two years before his death his reason deserted him, and his business was conducted by his son, M. Abel Blanche, who still continues it.

An Essay on Woman; By PEGO BOREWELL, Esq; With Notes by ROGERUS CUNÆUS, VIGERUS MUTONIATUS, &c. And A Commentary by the Rev. DR. WARBURTON. Inscribed to Miss FANNY MURRAY.

Ὡς οὐκ αἰωότερον καὶ κυϊτερον (sic) ἄλλο γυναικος.

Hom. Od. II. B. 6.*

Ex Archetypo sæpe in Femoralibns (sic) Reverendissimi
GEORGI STONE, Hiberniæ Primatis, Sæpius in Podice
Intrepidi Herois GEORGI SACKVILLE.

Small 8vo.; pp. 30 in all; title in red and black, as is also the half title at the beginning of the poem. The volume contains: "Advertisement by the Editor" (pp. 3 to 8), "The Design" (pp. 9 to 12), "An Essay on Woman" (pp. 13 to 22), "**The Unibersal Prayer**" (pp. 23 to 26), "**The Dying Lover to his Prick**" (pp. 27 to 28), "**Veni Creator; or, the Mad's Prayer**" (pp. 29 to 30); there are copious notes signed "Warburton," "Vigerus Mutoniatus," "Rogerus Cunæus," and "Burman."†

* I am unable to reproduce this quotation exactly; "οὐκ" and "γυναικος" are spelt in the old abridged manner, for which no type is at present procurable; further, the reference should be Hom., Od. xi, 427.

† Intended no doubt for the celebrated Petrus Burmannus.

The "Essay on Woman" consists of 94 lines, and is divided into an invocation and three divisions ; it begins :

"Awake my Fanny !* leave all meaner things ;
 "This morn shall prove what rapture swiving brings !
 "Let us (since life can little more supply
 "Than just a few good fucks, and then we die)
 "Expatriate free," &c.

and terminates :

"Hope humbly then clean Girls ; nor vainly soar ;
 "But fuck the Cunt at hand, and God adore.
 "What future Fucks he gives not thee to know,
 "But gives that Cunt to be thy Blessing now."

"The Universal Prayer" has notes, and consists of 13 stanzas of 4 lines each, of which the first and last are :

"Mother of all ! in every Age,
 "In ev'ry Clime ador'd,
 "By Saint, by Savage, and by Sage,
 "If modest, or if whor'd.
 "To thee whose Fucks thro'out all space,
 "This dying World supplies,
 "One Chorus let all Beings raise !
 "All Pricks in rev'rence rise."

"The Dying Lover to his Prick," with one note, has but 18 lines ; it begins :

"Happy Spark of heavenly Flame ;
 "Pride and Wonder of Man's Frame !

* For particulars concerning Miss Fanny Murray, see "Notes and Queries," 2nd. S., No. 79, July 4, 1857, p. 1 ; and No. 81, July 18, 1857, p. 41.

and ends :

" Fanny your Murmur rings :
 " Lend, lend your Hand ! I mount ! I die !
 " O Prick, how great thy Victory ?
 " O Pleasure, sweet thy Stings."

" Veni Creator ; or, The Maid's Prayer " is in 5 stanzas, the first two of 6 lines, the last three of 5 lines each ; it opens thus :

" Creator Pego, by whose Aid,
 " Thy humble Suppliant was made ; " &c.

and terminates :

" Immortal Honour, endless Fame,
 " Almighty Pego ! to thy Name ;
 " And equal Adoration be
 " Paid to the neighbouring Pair with Thee,
 " Thrice blessed Glorious Trinity."

This edition, although undoubtedly printed at the time, is not the original one. Were there any question upon this point, two peculiarities in the volume itself would suffice to settle it. Firstly, the mistakes on the title page and throughout the text ; and secondly, the volume concludes with "The end of Mr. Wilkes's Book ;" moreover it is not printed in red, and has no design on the title page. It appears, however, to have been printed from the original edition, because on the title page, between the quotation and the impress, an unusually large space is left, which in the original was occupied by an "obscene print." * The contents then I am inclined to accept as genuine. In spite of every search and enquiry, I have never been able to see one of

* See post, p. 203.

the 12 copies struck off by Wilkes himself. Mr. W. F. Rae remarks that: "no authentic copy of it is known to exist."*

However this may be, one undoubtedly did exist some 20 years ago, for I have before me a copy of the edition which I am at present noticing, on the title page of which the present owner has facsimiled from a copy of the original, which he had then in his hands, the design in question, consisting of an erect phallus with a scale of ten inches underneath, and the following inscription.

"Σωτηρ Κοσμου."

"In recto Decus."

It is a remarkable fact that most of the Bibliographers and Authors who have written about the "Essay on Woman," generally in no measured terms, are in error respecting it, as will be shown hereafter; probably none of them had ever seen a copy of the work as issued from Wilkes's own press.

Lowndes† mentions an edition, "London, printed for the Author, and sold by Mr. Gretton in Bond street, and Mr. Pottinger in Paternoster Row, 1763, 8vo. pp. 40. Printed in red, with an obscene print on the title page. Also, with a French translation, 1763." I have never seen this vol. *as Lowndes describes it*; indeed I have reason (as I will show anon) to think that Lowndes is inaccurate.

* "Fortnightly Review," Sept. 1868. This opinion is shared by a contributor to "Notes and Queries." See "N. and Q.," 2nd S., No. 79, July 4, 1857, p. 1, and No. 108, Jan. 23, 1857, p. 77.

† Bibliographer's Manual, vol. 5, p. 2920.

Martin, in his "Bibliographical Catalogue of Privately Printed Books," has two notices on the "Essay on Woman," superficial, and, as I shall prove presently, incorrect. Quérard, Barbier and Berjeau are all in error. Finally, Earl Stanhope, who, in his "History of England," accords a somewhat prominent place to the poem, is altogether wrong.

With regard to the "Essay on Woman," although a very curious production, it scarcely merits the great notoriety it has achieved; the notes are perhaps the most remarkable part of it. Had it not been for the shameful and persistent pursuit of Wilkes by the Government on its account, it would probably never have come down to us, or at any rate never have emerged from that obscurity which it merits, and from which Wilkes himself certainly never intended to drag it.

Hard names enough were heaped upon it at the time.* It was, by the House of Lords, designated as: "a most scandalous, obscene, and impious libel, a gross profanation of many parts of the Holy Scriptures, and a most wicked and blasphemous attempt to ridicule and vilify the person of our Blessed Saviour." Bishop Warburton spoke of it in the house as a performance which "consisted of the most horrid insults on religion, virtue, and humanity, and the most shocking blasphemies against the Almighty;" with a "series of notes which

* On the other hand a partisan of Wilkes wrote that in it, "at least in point of sentiment he is supposed to have equalled, if not excelled, both a Rochester and an Aristotle." See "The Life of John Wilkes, Esq. London: J. Wilkie. M.CC.LXXIII." (sic).

countenance and even outdo the bestiality and blasphemy of his doggrel, in which there is so foul a mixture of sensuality interlarding his fearful blasphemies that the hardest inhabitant of hell would blush, as well as tremble to hear repeated." Horace Walpole called it: "the most blasphemous and indecent poem that ever was composed;" and again: "a performance bawdy and blasphemous to the last degree, being a parody of Pope's 'Essay on Man,' and of other pieces, adapted to the grossest ideas, or to the most profane." But the analysis of KIDGELL, given in his "Narrative,"* is too remarkable not to be quoted in extenso:

"This *Essay on Woman* is a parody on Mr. Pope's *Essay on Man*, almost line for line, printed in red.

"The frontispiece, engraved curiously on copper, contains the title of the poem, 'An Essay on Woman;' a motto, very suitable to a work which is calculated to depreciate the sex; a most obscene print, by way of decoration, under which is engraved, in the Greek language and character, *The Saviour of the World*; beneath that inscription, something too scandalous and defamatory of private character to endure repetition; and it is added, with an effrontery and ungentleman-like scurrility which I confess myself too dull to comprehend the humour of, that there is also a Commentary, to which is affixed the NAME

* As Kidgell had the poem in his hands, his account of it, however one-sided it may be, is nevertheless worthy of consideration, especially as so many authors who never saw it have written about it.

of a personage, one of the most distinguished and eminent for learning and character this day in England.

“The title is succeeded by a few pages entitled *Advertisement* and *Design*, in which every degree of decency is renounced, in order to prepare a welcome and familiar reception to the foulest of all language, and a species of impiety which is incredible ; to expressions, throughout the whole work, in every page, and almost every word of it, shameful and obscene, without any manner of concealment or reserve ; to a most descriptive representation of the lowest thoughts in nature ; to scurrility beyond all precedent ; to reflections upon the fair sex opprobrious, immodest, insulting, and infinitely degrading ; to observations upon animal increase ineffably impure, descending even to the minuteness of a description, truly brutal, of the nudities of beasts and reptiles ; and this in a style and language of so copious an indelicacy that the slender share of praise, which the luxuriancy of the author’s imagination might expect, is taken from him by the excess of his impurity.

“In the variations and notes upon this obscene parody, the Holy Scriptures are illiberally prostituted to illustrate the gross ideas of a libidinous blasphemer.

“The profaneness throughout the whole work is of a shocking, new, and wonderful invention. Many of the most serious and interesting passages of the gospel are dishonoured to serve the low, lascivious purpose of an impure *double entendre*, which I am persuaded the reader will excuse me if I do not defile my pen with : more particularly that

pathetic exclamation of Saint Paul, *O death, where is thy sting ? O grave, where is thy victory ?* is impiously debased into a brutal signification at which infernal angels might rejoice.

“In another of his horrid ‘elucidations,’ the natural abilities of the ass are made the subject of an unclean description—the blameless Scripture being still hauled in to be responsible. Then, with a degree of confidence unheard of in any Protestant community, the unknowing reader is informed that ‘that animal was once held in great esteem, but that, since he had been the vehicle of the Godhead into Jerusalem, he was become ridiculous.’

“To crown this united effort of obscenity and profaneness, the sense of the Universal Prayer, written by Mr. Pope, is perverted to serve the vilest purpose of unchastity; and that memorable soliloquy of the Emperor Adrian, which Mr. Pope has considered in a paraphrase, as the words of the *Dying Christian to his SOUL*, this shameless author entitles without a blush, *The Dying Lover to his PUDENDA*.

“And as if he was determined, experimentally, to be convinced to what an extravagancy of insult the lenity of the Government, the candour of the public, and the mercy of God Himself may be abused, he boldly presumes upon an inimitably profane paraphrase of *Veni Creator*, which he ludicrously affects to call *The Maid's Prayer*.

“Here is the supreme exertion of his original abilities to blaspheme. The holy Name and Attributes of the Deity are vilified

in an unexampled manner; the blessed Spirit of God is ludicrously insulted by a repetition of the most carnal obscenities in the form of a supplication; and the sacred expression, 'Thrice blessed, glorious Trinity, is compelled, by an impious similitude, to convey an idea to the reader, impure, astonishing, and horrible.

"With this extreme hyperbole of lewdness and impiety, behold an affectation of vivacity and humour, the volatile, saline effluvia of the unchaste imagination of a prurient debauchee."

In "The Gentleman's Magazine," for the year 1763 (vol. 33, p. 526,) a full account is given about the "Essay on Woman" and the proceedings connected with it. We are there told that: "In the work itself, the lowdest thoughts are expressed in terms of the grossest obscenity; the most horrid impurity is minutely represented; the sex is vilified and insulted; and the whole is scurrilous, impudent and impious to an incredible degree. In the variations and notes, the inspired writings are perverted into illustrations of the gross ideas of a libidinous blasphemer, with an invention new, wonderful, and horrid. The most solemn and important passages of the Gospel are tortured into the oblique obscenity of double meanings, worthy only of him, who is at once the enemy of God and man." &c.

Wilkes's Letter to the Electors of Aylesbury, which will be found in Gent. Mag. Vol. 34, p. 580, in which he defends himself against the "pious peer" and "the neat, prim, smirking chaplain," is eloquent, and well worth perusal.

That Wilkes was the *sole* author, if he was the author at

all,* is doubtful; the Government did not prove it, nor did Wilkes ever absolutely father the poem. Walpole † says: "Wilkes and *Potter*, son of the late Archbishop of Canterbury, had formerly composed this indecent patchwork in some of their bacchanalian hours; and Wilkes, not content with provoking the vengeance of the King, of the Princess, of the favourite, of twenty subaltern Ministers, and of the whole Scottish nation, had, for the amusement of his idle hours, consigned this *innocent* rhapsody to his own printing press—a folly unparalleled, though he had intended to restrain the edition to twelve copies." This Thomas Potter was the paramour of Bishop Warburton's wife, which adds a zest to the affair, and was not calculated to diminish the resentment of the bishop.

Of the conduct of the government in the prosecution of Wilkes there can be no two opinions; it was illegal, cowardly, and done for party motives only. "The peers were too much the King's friends to refuse assent to any suggestion made by the King's Ministers. In consequence of this, Wilkes was tried and convicted of publishing a poem of which the copies

* In "Notes and Queries," Series 2, Vol. 57, pp. 1, 21, 41, and 113, will be found some interesting articles upon the "Essay on Woman," the writer, Mr. Dilke, strives to prove, from actual dates, that Wilkes could not have written it at all. This opinion is shared by Mr. W. F. Rae. See "Wilkes, Sheridan, Fox, The opposition under George the Third," p. 48. At page 49 of his *Life of Wilkes*, Almon mentions the "Essay on Woman."

† *Memoirs of King George III.*

were filched from him under an illegal warrant, and the contents made public for the first time by Lord Sandwich in the House of Lords. No evidence was then advanced, nor has any been yet adduced, proving him to have written the poem." *

Walpole thus sketches the infamous business: "One of the copies had been seized among his (Wilkes's) papers by Philip Carteret Webbe. Still was even that Ministry ashamed to accuse Wilkes on evidence which had fallen into their hands by such illegal means—unanswerable proof that they were conscious of their guilt, and knew they could not justify their proceedings. But the bloodhounds, having thus fallen on the scent, were not to be turned aside by delicacies. Could they procure another copy, the business would be effected—and effected it was. Carteret Webbe set his tools to work, for even hangmen have deputies. There was one Kidgell, a dainty, priggish parson, much in vogue among the old ladies for his gossiping and quaint sermons, and chaplain to the Scotch Earl of March. This fellow got at a proof sheet; and by the treachery of one of Wilkes's printers,† who thought himself ill-used, and by the encouragement of his patron, who consulted Lord Bute and Lord Sandwich, and was egged on by

* *Fortnightly Review*, Sept. 1868, paper by Mr. W. F. Rae.

† MICHAEL CURRY, who died in 1778 aged 56, at Norwich. See "*London Chronicle*" Aug. 14, 1778; and "*Notes and Queries*," 2nd S. No. 84, Aug. 8, 1857, p. 113.

them to proceed, Kidgell and Webbe purchased the whole poem : and now did Sandwich, who had hugged this mischief in his breast, lay open the precious poem before his brother Lords, in strains of more hypocrisy than would be tolerable in a professed Methodist. Parts of it were read, most coarsely and disgustingly blasphemous. Lord Lyttelton groaned in spirit, and begged they might hear no more. Bishop Warburton, who had not the luck, like Lord Lyttelton, to have his conversion believed by any one, foamed with the violence of a Saint Dominic ; vaunted that he had combated infidelity, and laid it under his feet ; and said the blackest fiends in hell would not keep company with Wilkes, and then begged Satan's pardon for comparing them together.

“ Lord Temple had got no intelligence of this bomb, and knew little what to say ; but concluding, justly, that the piece had been found among Wilkes's papers, condemned the means by which it was obtained. It was instantly voted blasphemous, and a breach of privilege against the person of the Bishop of Gloucester. Lord Sandwich then moved that Wilkes should be voted the author ; but even Lord Mansfield condemned so hasty and arbitrary a course, and said it was previously necessary to hear the accused person in his own defence : on which the proceeding was adjourned to the next day but one. I was in a division in the lobby of the House of Commons when I heard what was passing in the other House, and immediately informed Mr. Pitt. He replied, with indigna-

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tion, 'Why do not they search the Bishop of Gloucester's study for heresy?'

"Events now thickened so fast, that, to avoid confusion, I will here say little more on this head. The plot so hopefully laid to blow up Wilkes, and ruin him in the estimation of all the decent and grave, had, at least in the latter respect, scarce any effect at all. The treachery was so gross and scandalous, so revengeful, and so totally unconnected with the political conduct of Wilkes, and the instruments so despicable, odious, or in whom any pretensions to decency, sanctimony, or faith, were so preposterous, that, losing all sight of the scandal contained in the poem, the whole world almost united in crying out against the informers." *

The agents in this conspiracy against Wilkes were men for whom equals in immorality, villany, or hypocrisy could scarcely again be found, certainly not united in the same plot. Wilkes himself, bad as his moral character undoubtedly was, could not hold a candle to them.

LORD SANDWICH, nicknamed by Churchill JEMMY TWITCHER, † one of the monks of Medmenham Abbey, where, if there be any foundation for the anecdote in "Chrysal; or the

* Memoirs of King George III.

† Vide Hush's "Memoirs of George the Fourth," vol. I, p. 239; also a scarce volume entitled: "The Life, Adventures, Intrigues, and Amours of the celebrated Jemmy Twitcher, exhibiting many striking proofs To what Baseness the Human Heart is capable of Descending. &c. London: Jonathan Brough, at the Bible, near Temple Bar, Strand." Published about 1770.

Adventures of a Guinea," Wilkes played a practical joke on him at his installation, was one of the most notorious reprobates of the age.*

SIR FRANCIS DASHWOOD LORD LE DE SPENCER, founder of Medmenham Abbey, and from whom the Monks took their name of Franciscans, "was noted for singing profane and lewd catches; and, what aggravated his hypocrisy, scarce a fortnight had passed since this holy Secretary of State himself had been present with Wilkes at a weekly club to which both belonged, held at the top of Covent Garden Theatre, and composed of players and the loosest revellers of the age."† "He had travelled in Italy, and had acquired taste and skill in the fine arts, as even now the frescoes at his house of West Wycombe, though mouldering with damp and neglect, remain to show. But his profligate morals are no less denoted by another painting also still preserved. In this he allowed himself to be delineated in the habit of a Franciscan friar, and upon his knees, but with the Venus de Medici before him as the object of his adoration. He was in truth and almost professedly what is termed a man of pleasure; an associate of Wilkes and Lord Sandwich; a partaker in the orgies of Medmenham Abbey."‡

THE EARL OF MARCH, afterwards the notorious DUKE OF QUEENSBERRY, or OLD Q, "whose life lasted into this century,

* See also "Wilkes, Sheridan, Fox, The Opposition under George the Third, by W. F. Rae. 1874." p. 58, &c.

† Walpole's Memoirs of King George III, vol. 1, p. 309.

‡ History of England, by Earl Stanhope.

and who certainly, as earl or duke, young man or greybeard, was not an ornament to any possible society," was in fact a perfect monster of depravity and folly. "The legends about old Queensberry are awful. In Selwyn, in Wraxall, and contemporary chronicles, the observer of human nature may follow him, drinking, gambling, intriguing to the end of his career, when the wrinkled, palsied, toothless old Don Juan died, as wicked and unrepentant as he had been at the hottest season of youth and passion. There is a house in Piccadilly where they used to show à certain low window at which old Queensbury sat to his very last days, ogling through his senile glasses the women as they passed by." *

"He appears to have indulged without restraint, in all the animal gratifications of human life; but his passions outlived his power to gratify them. At his mansion in Piccadilly, he had a regular harem, formed by the most infamous means, in which females of all ages and all ranks were included." †

WILLIAM WARBURTON, BISHOP OF GLOUCESTER, whose honesty and sincerity seem to have been doubted by both Pitt and Walpole, is said to have associated with the reprobates of his time, and to have given countenance to their depravities in order to advance his own interests. "His sense of humour, like that of most men of very vigorous faculties, was strong,

* The Four Georges by W. M. Thackeray.

† "Wonderful Characters, &c., compiled by G. H. Wilson," p. 205, where his portrait is also given. Consult also "The Piccadilly Ambulator, or Old Q." See that title.

but extremely coarse ; while the rudeness and vulgarity of his manners as a controvertist removed all restraints of decency or decorum in scattering his jests about him." He "combined the powers of a giant with the temper of a ruffian," says Dr. Johnson.* Although of a "large and athletic person," doubts seem to have been entertained as to his capability of performing certain conjugal duties, which will go far to excuse the conduct of his wife with Potter. †

JOHN KIDGELL, Rector of Horne, author of "The Card," ‡ chaplain and toady to the Earl of March, appropriated to his own use money of which he was trustee, and absconded to Flanders, where he died, after having turned Roman Catholic. § Churchill ironically writes : ||

"Kidgell and I have free and modest souls :
 "We scorn preferment which is gained by sin,
 "And will, though poor without, have peace within."

The scandal caused by the prosecution of Wilkes created a demand for *Essays on Woman*, ¶ and spurious versions sprang

* Chalmer's Biographical Dictionary, vol. 31, p. 123.

† In "The Duellist" Churchill most fiercely satirized both Bishop Warburton, and the Earl of Sandwich,

‡ "The Card. London : Printed for the Maker, and sold by J. Newbery, at the Bible and Sun, in St. Paul's Church-yard MDCCLV." A more tedious and insipid novel cannot well be conceived ; it is weak and disjointed, and possesses neither point nor interest.

§ Vide "Tooke's Notes to Churchill's Poems ;" and "Wilkes, Sheridan, Fox, The Opposition under George the Third." p. 54.

|| In his poem "The Author."

¶ Refer to Watt's Bibliotheca Britannica, Vol. 4, under "Woman."

up in all directions ; several of these will be found in the ensuing pages. Kidgell's "Narrative" too called forth answers not a few. To give a full account of these several replies would take more space than I can afford ; here are the titles however of some of them ; for fuller particulars I must refer my readers to the reviews, &c., of the time, particularly to the "Monthly Review" for 1763 and 1764.

1 **"The Priest in Rhyme ; a doggrell Versification of Kidgell's Narrative, relating to the Essay on Woman. By a Member of Parliament, &c. London : Printed for the Author, and sold by Mr. GRETTON, and Mr. POTTINGER. 4to. ; 1s."**

2 **"A full Answer to a Pamphlet called A genuine and succinct Narrative of a scandalous, obscene & exceedingly prophane Libel, entitled, An Essay on Woman. By a FRIEND OF TRUTH. 4to. ; 6d. ; GRIFFIN."**

3 **"An Epistolary Letter to the Rev. Mr. Kidgell &c. By a LAYMAN. London : Printed by J. BURD at the Temple Exchange, Fleet Street, 1763. 4to. ; pp. 11 ; 6d."**

4 **"A Letter to J Kidgell. Containing a full Answer to his Narrative. London : Printed for J. WILLIAMS, next the Mitre Tavern, Fleet Street, 1763. 4to. ; pp. 21 ; 1s."**

5 **"The Plain Truth : Being a genuine Narrative of the Methods made use of to procure a Copy of the Essay on Woman. With several Extracts from the Work itself. By**

THOMAS FARMER, Printer into whose hands the original Copy accidentally fell. London : Printed for the Author, and sold by J. POTTINGER, in Paternoster Row, and J. SEYMOUR in Threadneedle Street, 1763. 4to. ; 1s."

6 "**The Chaplain**, a Poem. 4to. ; 1s 6d. ; RIDLEY."

Let us now pass to the consideration of several editions of the "Essay on Woman," both real and spurious. But before doing so I must note a work which I have not seen myself, but extract, both title and notice, verbatim from "The Monthly Review" for 1763, vol. 29, p. 465.

"**Mundus Muliebris; or an Essay on Woman.** 4to. 6d. JACKSON."

"O yes ! If any Author, Bard, or Versifier, or other person, hath by him any poem, or copy of verses, relating to the fair sex, (no matter whether for or against them, provided it hath but Woman in the title-page) either new or old, in MS. or in print, let them repair to any Hedge-Printer, or Hedge-Bookseller, in London or Westminster, and they shall receive a reasonable gratuity for the same.

"Note. If very obscene, the consideration will be greatly enhanced ; and if a due portion of blasphemy, no encouragement shall be wanting : there being now a great demand for *any thing* of this kind.

* * * Secrecy most *religiously* observed, if required."

1 **"An Essay on Woman.** A Poem. By J. W. SENATOR.
With Notes, by the Bishop of G.

Dux Fæmina Facti. Virg.

London: Printed for the Editor; And sold by J. FREEMAN, in
Avenary-Lane. MDCCLXIII."

4to. pp. 28; fleuron and 5 lines on title page; mentioned by Watt; there is a copy in the British Museum with press mark 840. k. 5. This "Essay on Woman" contains a "Dedication to the Fair Sex," "Advertisement," in which reference is made to the "reverend and sagacious Kidgell," and "Design." The poem itself is divided into "Invocation," Two Cantos, "Conclusion," and "Epilogue." There are no other poems except the "Essay on Woman," which is not a parody upon Pope's Poem, nor does it any way resemble or imitate the production of Wilkes. The author's object is the defence of Wilkes and the condemnation of his enemies and persecutors; and it may consequently be regarded rather as a reply to Kidgell's Narrative than as a spurious "Essay on Woman."

The "Invocation" begins thus:

"To thee, O Venus, daughter of the Sea,
"These votive lines, th' effusion of my heart,
"Enraptur'd I indite; --- accept my lays;
"They sing to thee." &c.

Then Canto I:

"But to our purpose, Invocation --- stop!
"Now recollect the theme I meant to write on,
"My ever faithful and obedient muse.
"O it is woman! lovely! beauteous Woman!

" Say, what is Woman ? what ? what is she not ?
 " Life of this world ! the cordial of existence !
 " The grot of bliss ! the alcove of delight ! "

Woman is then more minutely described :

" The hairy honours of the well formed head,"
 the " thin " upper, and " thick " under lip, the " dimpling cheeks,"
 " The turret head is on a column propt,
 " Exceeding those from parian marble rais'd ;
 " Its wondrous flexures charm a lover's eye.
 " But a more charming object strikes our view ;
 " O ! the red-rose-tipt globes on her white breast,
 " That rise and fall alternate ! sweet vicissitude !
 " To them a lover's heart beats sympathy,
 " His fond soul gazing thro' enraptur'd eyes,
 " And ev'ry fibre throbbing for enjoyment ;
 " *Essay on Woman* instantly to make :
 " *Essay on Woman* be this Poem nam'd.
 " Down o'er the velvet plain, *Abd-o-men* call'd,
 " The hand slides, glowing, to the zone of bliss----
 " Stop hand, stop muse, nor farther now proceed,
 " But, from th' extreme below, resume thy plan.
 " On foot that's small, not large, she stands erect.
 " Neat moulded legs shoot upwards to the knee ;
 " Whence (cones invers'd) the thighs alluring swell,
 " Plump instruments in amorous debate,
 " With pow'rs re-active fraught, when close imping'd
 " To bound resilient, and give *Quid pro Quo*.
 " Her turning arms hold fast th' impulsive culprit,
 " Till ample satisfaction be effus'd
 " For the bold inroad ; and till fall'n his crest
 " Submissive he withdraws, and sins no more."

The first seven lines of Canto 2 are addressed to the Muses ;
 after which the author returns to earth again :

" Where last we halted is a mystick ring,
 " As oft the source of evil as of good ;

DD

" Evil ne'er flows but thro' the vice of others,
 " As the dire sack of Troy, old Priam's Fall.
 " 'Tis a fond pouting puss, means good to all ;
 " And thereby hangs-----no-----oft'ner springs a tail."

The writer now arrives at the point of his poem. Wilkes, under the name of *Florio*, is apostrophised as :

" fair Freedom's voluntary champion,
 " Unbrib'd, unpension'd, he stept forth, the cause
 " Of ev'ry true born subject to maintain ; &c."
 " Now guess the mighty charge they brought against him ;
 " He had a poem, ay, a bawdy book ;
 " Nay, a profane one, left him by a friend,
 " Its merry theme sweet Tuzzi of the vale ! &c."

The blame of bringing this book before the public is then thrown on the shoulders of Wilkes's persecutors ; the matter is discussed between the men and the women, and the latter are for acquitting Wilkes because his crimes were not against nature :

" the Women, furious grown,
 " Exclaim'd, 'Ye can't say Florio sodomiz'd ;
 " ' Some merit, sure, in these degen'rate days.' "

A council is held on the subject in Olympus, and Mercury is dispatched to earth to set things straight :

" Eftsoons precipitant to Gotham's senate
 " He flew ; there gaz'd on the grave masks of dullness :
 " Thrice wav'd his wand, and thrice the seniors felt
 " (The cause unknown, invisible the God)
 " An instantaneous twinge in ev'ry groin,
 " Like an electric stroke in breast or arm.
 " While th' oafs stand anxious by the sudden cramp,
 " Off fall their Vis, to all gape Cons in lieu---
 " What shuffling, waddling, shambling in their gait,

" For Bungs, for Plugs, for Spunges, all cry out,
 " To fill the new made void ; their steps to ballast :
 " And be more steady in their *walk*, than *principles*."

The " Epilogue " consists of two lines only :

" Thus sang *Wanlovius* ; thus *Grenoble's* Bishop,
 " With learned Notes, elucidates the Song."

with the following notes concerning the two personages :
 " *Julio Wanlovi*, Senator of *Lucca*." and " A prelate notorious
 in *France* for his friendship to the *Jesuits*, and some very
 sanguine letters written in their behalf -----"

The verses of this poem are certainly not brilliant, the wit is
 not pungent, nor are the author's point and purpose clear.
 Copious Notes are appended, which in no way resemble those
 attached to Wilkes's production.

2 " *An Essay on Woman*, in Three Epistles. London :
 Printed for the Author. (Price One Shilling and Sixpence.) "

Small 4to. (counts 2) ; pp. 17 in all ; fleuron on title page ;
 published at the time by FREEMAN.

This version, which consists of 253 lines in all, is based upon
 the " Essay on Man," but is in no way obscene ; there are no
 notes whatever ; nor does the volume contain any other poem
 than the " Essay on Woman." There is a copy in the British
 Museum with press mark $\frac{40}{1}$. l. 15.

It was thus noticed at the time : *

* Monthly Review for 1763, vol. 29, p. 465.

"A foolish catch penny parody on a few lines in Pope's Essay on Man; such as the following couplet:

'Why have not women microscopic eyes?

'For this plain reason, women are not flies!

"There is very little more deviation from the words of the Author, in any of the verses: but we suppose the industrious Grubean thought anything would do to *humbug* the curiosity of the public, so violently excited by Mr. Kidgell's narrative of an *unpublished*, obscene, and exceedingly prophane libel."

The same poem exists in another form, and with a French translation as follows:

3 "An Essay on Woman, in Three Epistles. London: Printed for the Author. And Sold by Mr. GRETTON, in Bond-Street. And Mr. POTTINGER, in Pater-Noster-Row."

There is the following title in French *en face*:

"*Essai sur la Femme*, en Trois Epitres. Traduit de L'Anglois. Londres: Imprimé pour L'Auteur. Et se vend

Chez { M. GRETTON, dans le Bond-Street,
&
M. POTTINGER, in Pater-Noster-Row."

8vo.; pp. 40 in all; a fleuron on each title page; no other poem than the "Essay," and no notes; evidently printed at the time. A copy sold for £2. 8. 0., in 1876, at Sotheby's.*

* Cat. of the Library of W. T. B. Ashley Esq., No 1470.

This is the version which Martin* accepted as the genuine composition of Wilkes; he gives the title exact and in full, the size, and correct quantity of pages, and says even: "There is a Title page in French." But he adds with some *naïveté*: "The Editor has never seen a copy of this volume; and his attention has been drawn to it by a friend who has made great enquiries into the political transactions of the time, especially as relating Junius."

This I take also to be the poem alluded to by Lowndes† as: "In three Epistles, London, printed for the Author, and sold by Mr. Gretton in Bond Street, and Mr. Pottinger in Paternoster Row, 1763, 8vo, pp. 40. Printed in red, with an obscene print on the title page." It differs, however, from his description in three respects: it is not printed in red, is without date, and there is no obscene print on the title page. It would seem that Lowndes has muddled up this "Essay" with that by Wilkes, which had a "frontispiece, engraved curiously on copper containing the title of the poem."‡ Quérard, and Barbier§ have also been misled in this respect: "Cette édition d'une poëme qui fit beaucoup de bruit en Angleterre, présente en regard de l'anglais une traduction française, qui, à en

* Bibliographical Catalogue of privately printed Books, 1854, p. 58 and addenda p. 565.

† Bibliographer's Manual, vol. 5, p. 2920.

‡ See p. 203, ante.

§ La France Littéraire, vol. 10, p. 514.

juger par le style, ne peut être que l'ouvrage d'un Anglais. Il est à présumer qu'elle a été faite par Wilkes lui même, ou par son ami Churchill,* auquel le fougueux écrivain s'adresse dès son debut, en le designant par la lettre C."

This version is then a spurious one, and is moreover entirely devoid of literary merit; throughout the whole poem, page by page, there runs *en face*, a prose translation in French. The opening lines are:

"Awake my C † leave all things beside,
 "To low ambition, and to Scottish pride:
 "Let us (since life can little more supply,
 "Than, just to fight a duel‡ . . . and to die)
 "Expatiate, freely, upon Woman-kind;
 "And trace, the mighty errors of her mind;" &c.

Thus put into French:

"Reveilles-toi, cher C . . . abandonnes tout à la basse ambition à l'orgueil Ecossois. Puisque la vie ne peut guères fournir que des occasions de se battre en duel . . & de mourir. Etendons librement nos réflexions sur le Sexe;" &c.

The poem terminates as follows:

"In Men we various ruling passions find,
 "In Women . . . two alone divide the mind;
 "Those only fixed, they, first or last, obey,
 "The love of pleasure, and the love of sway."

* This remark is absurd, for if the poem be addressed to Churchill, it could not be written by him.

† Intended probably for Churchill.

‡ Alluding to that between Wilkes and Martin.

4 "~~Essay on Woman~~. London: Printed for GEORGE RICHARDS. MDCCLXIX."

8vo. (counts 4); pp. 37 ex title; on the title page is fleuron of a rose, with a single line above, and double lines below it; the book is printed throughout, title and text, in red; no frontispiece. This volume contains the "Essay on Woman," and "The Maid's Prayer" (of which the two first stanzas are in a smaller type than the others). There are no notes except the two names "Churchill" and "Lloyd" referring to the second and fourth words of the second line of the "Essay."

This is the edition noticed by Bergeau* as: "in-8° de quarante-huit pages, imprimé en encre rouge, et soi-disant publié par un libraire du nom de GEORGE RICHARDS, à la date de 1769." This copy which the writer of the article says he has "sous les yeux," is without frontispiece. The writer continues: "Quelquefois la poésie en est pure, harmonieuse, élevée: mais alors c'est Pope lui-même qui parle, et non son affreux singe." Bergeau tacitly accepts it as the genuine production of Wilkes, which it is not. A copy of this comparatively worthless little volume fetched the enormous sum of £3. 5. 0., at Sotheby's in 1876.†

* Le Bibliophile, p. 101.

† Cat. of the Library of W. T. B. Ashley, Esq., No. 1471.

Of the same version there are several reprints,* viz. :

5 "~~An Essay on Woman~~, by J WILKES, Esq. Aberdeen, Printed for JAMES HAY, and Sold by all Booksellers in Town and Country. M,DCC,LXXXVIII."

8vo.; pp. 23; contains the "Essay," and "The Maid's Prayer" as in edition No. 4.

6 This vol. was reprinted in every respect exact, title and text, (excepting numerous printer's blunders) by J. SCHEIBLE of Stuttgart, in 1872, issue 100 copies only, at 1 thaler each.

The same poem was also reprinted in London some 10 or 15 years back, "The Maid's Prayer" being omitted, with the following title :

7 "~~An Essay on Woman~~, by the celebrated JOHN WILKES, Esq., M.P., Alderman, Lord Mayor, and Chamberlain of the City of London. Suppressed by Authority. Price Half-a-Crown. London: Printed and Published by R. SMITH, Drury Lane."

Small square 8vo. or 12mo.; pp. 24; this is probably reprinted from another old edition which I have not had in hand. There is other edition with title :

* Mention is made in "Notes and Queries" (2nd S. No. 79, July 4, 1857, p. 2) of an edition with impress: "Printed for George Richards MDCCLXXII," in red, "and not a single note throughout." This I have not seen, but it appears to be a reprint of the edition above noticed as No. 4.

8 "An Essay on Woman By the celebrated JOHN WILKES, Esq. M.P. London Printed for the Booksellers"

8vo.; pp. 18; contains the "Essay on Woman" only.

This "Essay on Woman" (as contained in Nos. 4, 5, 6, 7, 8) is divided into 4 books, and commences thus:

"Awake my Sandwich, leave all meaner joys,
 "To Charles* and Bob,† those true poetic boys;
 "Let us, since life can little more supply,
 "Than just to kiss, to procreate, and die,
 "Expatriate free o'er all the female sex,
 "Born to subdue, and studying to perplex;" &c.

There are many indecent passages, but none blasphemous as in Wilkes's poem; it is poorly written, and lacks wit and point.

This version is nevertheless particularly interesting, inasmuch as it is that against which Earl Stanhope stumbled. He says: ‡ "It appears that Wilkes had several years before, and in some of his looser hours, composed a parody of Pope's 'Essay on Man.' In this undertaking, which according to

* "Churchill." † "Lloyd." These two names are omitted in the *London* reprint which I have just mentioned as No. 7, although the signs appear in the text over "Charles" and "Bob," indicating that the notes should be at the foot of the page; they are however given in the edition which I have noticed as No. 8. On the other hand a foot note which is given to the name "Rock" (Book 4, line 1,) in the editions numbered 5 and 6, is wanting in Nos. 4, 7, and 8.

‡ History of England, vol. 5, p. 66.

his own account (Examination of Michael Curry at the Bar of the House of Lords, Nov. 15, 1763), cost him a great deal of pains and time, he was, it is said, assisted by Thomas Potter, second son of the late Archbishop of Canterbury, who had been secretary of Frederick Prince of Wales, and had since shown ability and gained office in the House of Commons, but was (as well became one of Wilkes's friends) of lax morals in his private life. The result of their joint authorship, however, has little wit or talent to make any amends for the blasphemy and lewdness with which it abounds. As the original had been inscribed by Pope to Lord Bolingbroke, so was the parody by Wilkes to LORD SANDWICH; thus it began, '*Awake my Sandwich!*' instead of '*Awake my St. John!*' Thus also, in ridicule of Warburton's well known Commentary, some burlesque notes are appended in the name of the Right Reverend the Bishop of Gloucester." In the version in question there are no notes, except in the explanation of three names, as before mentioned.

"The Maid's Prayer," as given in Nos. 4, 5, and 6, is also spurious; it contains 5 four-line stanzas, the first and last of which run thus:

"To the propitious God of Love,
 "A Maid prefers her pray'r,
 "Reclin'd she lies in Venus' Grove,
 "And hopes her darling there.
 "Then send him, send the sturdy youth,
 "To ease a maiden's care;
 "And grant that all who love with truth
 "Some Damon—split their hair."

9 "Essay on Woman London Printed for F. SUMPTER
in Fleet Street 1764."

8vo .: pp. 32. I transcribe the "Advertisement" in extenso:

"It is of little importance to the public to know how the following pages came into the hands of the publisher; suffice it to say that they are *genuine*, Mr. Wilkes character *as a patriot* is universally known—perhaps this Pamphlet may set his character as a *Man* in a new light. Certain persons, eminent for their exalted stations and *for nothing else*, have taken great pains to represent Mr. Wilkes as a Devil incarnate; whether he is or is not the person he has been represented, will in some measure appear from this publication. The frontispiece to this Essay is now engraving by the *only Person* who could be found *hardy enough* to undertake it, and it will be delivered gratis to the purchasers of this Pamphlet as soon as it is finished. London Feb. 14 1764."

The publisher has evidently a favourable bias towards Wilkes, but the spurious poem which he gives to the world is not calculated to raise his reputation, at any rate as an author, for weaker trash can hardly be imagined; it is a pointless, rambling effusion on Woman, in imitation of the "Essay on Man." Wilkes's name does not occur throughout the poem, which begins:

"Awake my Celia, leave all meaner things,
" And seek the source from whence all pleasure springs,

"Let us, since life can little more supply
 "Than just to love awhile and then to die,
 "Expatriate free this scene of Woman o'er,
 "No matter whether virtuous or a
 "A garden in whose centre takes root,
 "A tree that tempts us with forbidden fruit,
 "Together let us beat the ample field
 "And try what toys can yield." &c.

The poem terminates thus :

"Cease then, nor more love fault or folly name,
 "Our highest bliss springs from the sacred flame,
 "Know thy felicity, the due degree
 "Of amorous joys that heaven bestows on thee,
 "Submit, or marry'd or unmarried still
 "Thou'rt always sure of love to have thy fill,
 "The coldest pride can love unknown to thee,
 "Her frowns are favours which thou canst not see,
 "All scolding's fondness quite misunderstood
 "Wenching, though thought an evil, is a good :
 "And spight of pride in erring natures spight,
 "Man's in the wrong and woman's in the right."

There are a commentary and notes signed "Bentley" and "G." Here is a specimen note to the last line I have quoted from the opening of the poem :

"Ver. 10 'And try what toys, &c.' Many critics of great learning and sagacity have despaired of restoring the words here omitted. After having scrutinized the passage according to the strict canons of verbal criticism, I without the least scruple or doubt propose the following reading

'And try what toys such luscious fruits can yield.'

Sic lege meo periculo.

G."

The "Essay" is followed by ten other poems, viz :

"The Maid's Prayer" "Fanny's Charms," "Chloe's Garter," "Woman's Resolution," "The Progress of Love," "The Pious Run," "The Lober cool'd," "The Art of Wooing," "Solid worth in a Wife," and "The Scotch Weather-Wife," none of which have any connection with Wilkes or his productions. The first, "The Maid's Prayer," is similar in name only ; it is in 6 stanzas, of 4 lines each, the first and last of which are :

"Come Venus queen of soft desires

"Unloose a virgin's vest

"And fan oh fan those holy fires

"Which e'er can make her blest.

"Then help oh Venus help the maid

"Who firm on thee relies

"And guided by thy mighty aid

"Through love's soft lab'rinth hies."

10 "An Essay on Woman and Other Pieces printed at the private press in Great George-street, Westminster, in 1763, and now reproduced in fac-simile from a copy believed to be unique To which are added Epigrams and Miscellaneous Poems Now first Collected By the Right Hon. JOHN WILKES M.P. for Aylesbury, and afterwards Lord Mayor of London Preceded by' an introductory narrative of the extraordinary circumstances connected with the prosecution of the author in the House of Lords, digested and compiled from contemporary writers London Privately Printed, September MDCCCLXXI "

"Crown 4to." ; pp. v, xvi, and 263, ex bastard title ; toned

paper; published by J. C. Hotten; price £4. 0. 0., bound Roxburgh; issue 250 copies, of which 225 were, in 1873, sold to Mr. Bouton of New York.

This volume contains what I take to be the genuine "Essay on Woman," and the three other poems with the notes as in the edition which heads this notice; also twenty-two other short poems by Wilkes, not obscene, nor of importance or special merit; all these poems, with a separate full title, are printed in red, the remainder of the volume being in black. There are further, an Introduction, and an Appendix comprising twenty-seven various historical extracts concerning Wilkes, his works, character, and doings, many of which I have used in the present notice. The whole forms a handsome library volume. This edition was not, as stated on the title page, "reproduced in fac-simile from a copy printed at the private press in Great George-street," but from some reprint, which I have not seen, but from which the edition heading this notice was probably in its turn reprinted.

Before closing this notice let me recapitulate. I have made mention of thirteen different works and editions all bearing the same title, "Essay on Woman": viz., eleven which I have personally examined, the one noticed in "Notes and Queries,"* and that last alluded to which Hotten used for his impression. Of these thirteen publications three only

* See ante, p. 224.

contain what I suppose to be the poem written by Wilkes. There are doubtless several other editions, besides that struck off by the author himself, with which I am not acquainted. Let me add in conclusion that no copy can be considered original which does not answer to the following requirements : viz. 1. It must be "a parody on Mr. Pope's 'Essay on Man' almost line for line." 2. It must be "printed in red." 3. It must have a "frontispiece engraved curiously on copper," which "contains the title of the poem : 'An Essay on Woman;' a motto, very suitable to a work which is calculated to depreciate the sex; a most obscene print, by way of decoration, under which is engraved in the Greek language and character, The Saviour of the World." 4. "The title is succeeded by a few pages of Advertisement and Design." *

JOHN WILKES was born in St. John's Street, Clerkenwell, Oct. 17, 1727, O.S., and died at his house in Grosvenor Square, Dec. 26, 1797.

Of his marvellous career, of the persecution he underwent on account of the notorious No. 45 of the "North Briton,"† of his imprisonments, his exclusion from the House of Commons, and his final triumph over that body, of his Lord-Mayoralty, and the idolatry with which the people regarded him, I shall say nothing here; those episodes belong rather to the history of

* Kidgell's Narrative, cited ante, p. 203.

† Refer to (among numerous other books) "Copies taken from the Records of the Court of King's-Bench."

his country, and find a fitter place there than in a book devoted to bibliography.

Although a man of pleasure, and a libertine, Wilkes's public career, it must be owned, was bold, and disinterested. "His conduct as a magistrate was not only unexceptionable, but spirited and exemplary; and as a guardian of the city youth, he has not been excelled by any of his predecessors."* Although not a model husband he was a loving and devoted father, and possessed the respect and affection of his daughter. His manners were gentlemanly and affable, and despite his ugliness he was highly successful with the fair sex; of his wit, high spirits, and powers of conversation, there is but one opinion; finally he was no hypocrite.

Lord Brougham† thus sketches him: "He had received a good education; was a fair classical scholar; possessed the agreeable manners of polished society; married an heiress half as old again as himself; obliged her by his licentious habits and profligate society, to live apart from him; &c. Indeed, it is only justice towards him to remark that there was so little about him of hypocrisy—the 'homage due from vice to virtue' being by him paid as reluctantly and as sparingly as any of his other debts—that, even while in the height of his popularity, hardly any doubt hung over his real habits and dispositions."

* City Biography, p. 104.

† Historical Sketches of Statesmen who flourished in the Time of George III, 3rd series, London, 1843.

Charles Johnson* gives us the following admirable portrait :

“ He had such a flow of spirits, that it was impossible ever to be a moment dull in his company. His wit gave charms to every subject he spoke upon ; and his humour displayed the foibles of mankind in such colours, as to put folly even out of countenance. But the same vanity which had first made him ambitious of entering into this society,† only because it was composed of persons of a rank superior to his own in life, and still kept him in it, though upon acquaintance he despised them, sullied all these advantages. His spirits were often stretched to extravagance, to overpower competition. His humour was debased into buffoonery ; and his wit was so prostituted to the lust of applause, that he would sacrifice his best friend for a scurvy jest ; and wound the heart of him, whom he would at that very moment hazard his life and fortune to serve, only to raise a laugh ; in which he was also assisted by a peculiar archness of disposition, and an unlucky expertness in carrying his jests into practice, as he proved on this occasion.”‡

Gibbon§ says : “ I scarcely ever met with a better companion ; he has inexhaustible spirits, infinite wit and humour, and a great deal of knowledge.”

Nichols,|| who also knew Wilkes, has left record that he

* Chrysal ; or the Adventures of a Guinea, vol. 3, chap. 20.

† The Fraternity of Medmenham Abbey, see post, p. 234.

‡ Alluding to the practical joke played by Wilkes on the Earl of Sandwich, mentioned at p. 211, ante.

§ Miscellaneous Works.

|| Literary Anecdotes, vol. 9, p. 477.

was: "Full of wit, easy in his conversation, elegant in his manners, and happy in a retentive memory, his company was a perpetual treat to his friends."

Wilkes was a "Monk of the Order of St. Francis," one of the brotherhood who assembled at Medmenham Abbey to perform, what have been termed, the "English Eleusinian Mysteries." Of that once notorious establishment he has himself left us a short account.* In the third volume of "Chrysal," will also be found a description of the abbey and of the rites therein performed; but the best notice with which I am acquainted, is that contained in the introduction to the first volume of a scarce and curious book, entitled "Nocturnal Revels; or the History of King's-Place, &c., By a Monk of the Order of St. Francis. London 1779."

The following characteristic anecdote I extract from the "City Biography" (p. 110). "Wilkes performed every act of debauchery, political and female, with much pleasantry and *caution*. He once took the opinion of counsel (the late Sir Fletcher Norton) how he should avoid an action for *seduction*, if he took a certain girl from her father into keeping. A lawyer who cannot advise a client how to *evade* a law, as well as to secure himself *by* the law, has but half-learnt his profession. Sir Fletcher, who knew both, advised Wilkes to 'take the girl as an upper servant, and give her *double* wages,—extra wages

* See Notes to Churchill's Poem, "The Candidate."

denoting that *something more than common* services were expected to be performed by her.' Wilkes took the hint, and actually kept his *fille de joie* and chamber-maid at *twenty* pounds per annum, at the same time anathematising the whole profession,—swearing by his Goddess Venus, that the name of a *lawyer* was but another for a *scoundrel*."

As a member of the "Beef-Steaks," Wilkes, we are told, presented to that "Sublime Society" a copy of his "Essay on Woman." "To his great surprise, however, the grossness of its language, and the unblushing blasphemy that pervaded it, excited the disgust of every member, and it was unanimously rejected. Wilkes did not visit the Club afterwards; but when he left the kingdom, he was made an honorary member, as a compliment justly due to the wit, spirit, and humour which had so long delighted the table."*

"In his person, Mr. Wilkes was tall, agile, and very thin. His complexion was sallow, and he had an unfortunate cast of his eyes, that rendered his face particularly liable to be caricatured."† How thoroughly this has been done we all know through Hogarth's famous portrait, which, although a gross caricature, probably gives a correct though exaggerated representation of his features; this caricature Wilkes had the good sense not to be offended with. "His personal appearance

* The Clubs of London; &c., London, 1828, 2 vols., vol. 2, p. 22; See also Clubs and Club Life in London, by John Timbs, p. 114.

† City Biography, p. 102, see also The Georgian Era, vol. 1, p. 312.

(says Lord Brougham) was so revolting as to be hardly human." Here is an epigram which appeared at the time :

" Says John Wilkes to a lady, pray name if you can,
 " Of all your acquaintance, the handsomest man ?
 " The lady replied, if you'd have me speak true,
 " He's the handsomest man that's the most unlike you."*

Un Été à La Campagne correspondance de Deux Jeunes
 Parisiennes recueillie par UN AUTEUR À LA MODE.
 MDCCCLXVIII

Large 12mo. (counts 6) ; pp. 227 ex titles ; prices : " Papier de Hollande frcs. 20, Grand papier de Hollande (6 ex) frcs. 30., Papier de Chine (6 ex) frcs. 40." ; on the title page, which is printed in red and black, is a small satyr's head ; a spirited frontispiece à l'eau forte by F. ROPS ; published in Brussels, end of 1867, by POULET-MALASSIS. Condemned in France by the tribunal of Lille, May 6, 1868. †

In October, 1875, A. CHRISTIAENS of Brussels reprinted the work in 2 vols. ; 12mo. (counts 6) ; pp. 122, and 128 ex titles ; titles identical, except that they are in black only, have vol.-indication, and " Avec 8 gravures sur acier ;" these engravings (two of which are allegorical frontispieces, one for each volume) are prettily done ; they are by F. L. ; price of the 2 vols. 20 frcs.

[" Un Été à la Campagne " est un des livres les mieux écrits dans ce genre. Le récit est naturel et sans exagération, et

* The Cabinet of Fancy, or Bon Ton of the Day, see ante, p. 149.

† Cat. des Ouvrages Condamnés, p. 83 ; and Le Moniteur, Sept. 19, 1868

même dans les trois ou quatre passages les plus scabreux le langage n'est pas trop *dépouillé d'artifice* comme dirait Boileau.]*

“Roman érotique, moderne et inédit, qui peut soutenir la comparaison avec les plus agréables productions du 18^{me} siècle en ce genre.”†

These commendations are not unmerited. Although the episodes are neither very striking or novel, they are natural and agreeable ; and the book is written throughout with that delicacy of expression only attainable in the French language. The letters pass between two girls of entirely different natures—the one of decidedly *male* proclivities, the other thoroughly feminine ; they have been *intimate* at school, and now mutually communicate their experiences ; Albertine tells chiefly her conquests among her own sex, while Adèle narrates her discoveries gained by peeping through key holes and windows, until she willingly sacrifices her own virginity, and this she writes to her friend with all the details. They both get married, and though the tender Adèle soon becomes reconciled to domestic life, Albertine “n’a pas réussi à se rallier entièrement à l’amour orthodoxe ; elle est restée quelque peu hérétique, et ne peut se défendre d’une prédilection marquée pour celles de ses jeunes pensionnaires (she keeps a school) qui, à une jolie figure, joignent des formes notablement accusées.”

* See Introduction, ante.

† Bulletin Trimestriel, No. 2.

“Un Été à la Campagne” has been ascribed, but falsely, to M. Droz ; the author’s name is not known, but the origin of the book is as follows : A young man called one day on M. Poulet-Malassis, then in partnership with M. Lécivain, and offered him an erotic novel which he had written, and which the enterprising publisher purchased for a trifling sum. On looking the MS. through, M. Poulet-Malassis found that although the style was dull, the tale was capable of improvement ; he set to work, rewrote the book, and made of it what he afterwards gave to the public. If then he did not conceive the work, M. Poulet-Malassis may at least claim the honour for being its part author.

Exhibition of Female Flagellants, in the Modest & Incontinent World, Proving from indubitable Facts that a number of Ladies take a secret Pleasure in whipping their own, and Children committed (sic) to their care, and that their Passion for exercising and feeling the Pleasure of a Birch-Rod, from Objects of their Choice of both Sexes, is to the full as Predominant as that of Mankind. Now First Published. from Authentic Anecdotes, French & English. found in a Lady’s Cabinet. Embellished with six beautiful Quarto Prints, Superior to any thing of the kind ever Published. London. Printed for G. PEACOCK N^o 66. Drury Lane.

8vo ; pp. 51 ; the title page is engraved, and the letters are mostly in italics ; there is a pretty oval vignette representing

Cupid bound to a tree, and a young girl seated, preparing a birch to chastise him.* The work as it stands is complete in itself, although a second part was afterwards published.†

In 1872 J. C. Hotten reprinted this vol. (in 8vo., pp. 67, adding date 1777, and omitting any mention of the "plates," ‡ the title in other respects *printed* verbatim) and six other works on Flagellation, to be specified anon, which he classified as: "Library Illustrative of Social Progress. From the Original Editions collected by the late Henry Thomas Buckle, Author of 'A History of Civilization in England.'" He further had printed on separate sheets, and distributed among his *private* customers, the following circular and list:

"THE MANIA FOR FLOGGING AND THE BIRCH."

"It is well known that the the late Henry Thomas Buckle, author of 'A History of Civilization,' collected a large library of curious books. Amongst the many topics that engaged his attention was the subject of CHASTISEMENT, viz., Discipline with a Birch or other implement. By rare good fortune, he collected an almost complete set of the astounding books issued by George Peacock, in the last century, and as no other examples of some of these rarities are known to exist, it is proposed to privately print a few copies as 'Curiosities of

* I have only seen one copy of this tract, which had been much cut down by the binder, it is probable that the title began with "The," and there may have been a date. The copy in question was unfortunately *without* plates.

† See post, p. 245.

‡ This remark applies to the whole series, given on next page.

Literature.' Apart from their extreme rarity, the works are remarkable for the light they throw upon the state of society in the last century, and the mania that possessed all classes for chastising and being chastised.

"Accompanying this is a list of the 7 volumes already proposed. The price will be 15s. per volume, or £5 for the series, payable in advance. A volume will be issued each month, commencing with January 1872.

"The paper will be made expressly, and ribbed or wire-laid, precisely as the paper of the last century. The printing will be of the very choicest description; in fact, neither expense nor pains will be spared in the production.

"Should collectors of curious books care to pursue Mr. Buckle's studies farther, it is proposed to continue with the 'DANCING' and other MANIAS that have in other times possessed society.*

"1. EXHIBITION OF FEMALE FLAGELLANTS in the Modest and Incontinent World.

"2. Part Second of the EXHIBITION OF FEMALE FLAGELLANTS in the Modest and Incontinent World.

"3. LADY BUMTICKLER'S REVELS. A Comic Opera, as Performed at a Private Theatre with unbounded Applause.

"4. A TREATISE OF THE USE OF FLOGGING IN VENEREAL AFFAIRS. Also in the Office of the Loins and Reins. By Meibomius.

* No other series except that at present under notice was done.

"5. MADAM BIRCHINI'S DANCE. A Modern Tale, with Original Anecdotes collected in Fashionable Circles. By Lady Termagant Flayburn.

"6. SUBLIME OF FLAGELLATION: in Letters from Lady Termagant Flayburn to Lady Harriet Tickle-tail.

"7. FASHIONABLE LECTURES: Composed and Delivered with BIRCH DISCIPLINE, by the following Beautiful Ladies."

Now in all this there is not a word of truth; the original tracts did not come from the library of Buckle, nor had he, in all probability, ever seen them. All seven had been for many years, and are still, in the possession of a well known London collector. They are bound together in one volume half calf, and in exactly the order in which Hotten reproduced them, but which is certainly not in accordance with the dates of their original publication. The fact is the present possessor of the volume in question lent it to Hotten, who had it surreptitiously reprinted, without the owner's permission or knowledge.

Hotten's edition consists of 250 copies of each vol., not more than 30 of which had been sold at the time of his death, the remainder of the issue was then disposed of in 1873, to Mr. J. W. Bouton, of New York.

Two remarks may at once be made concerning the whole series (excluding of course the able work of Meibomius, No. 4 of Hotten's reissue, which should not be associated with the other rubbish). In a literary point of view they are generally worthless, and are insufferably dull and tedious,—one

idea—one only—is harped upon throughout all of them, and this is not true to nature. Flagellation, if it has any value, is a preparation for, an incentive to, a higher pleasure (for it can scarcely be called a pleasure itself), a means towards an end, not the end itself. Now, in no single anecdote throughout the series is the flagellation immediately followed by anything else; the chastisement begins and ends each performance.

Further, it is always the woman who wields the rod, never the man, and this, to say the least of it, is entirely one sided; for there can be no doubt that men have as strong a predilection for whipping girls (and even boys) as for being whipped themselves.

With regard to the volume under consideration, "Exhibition of Female Flagellants," it is a collection of anecdotes in prose, illustrative of the passion for the birch when administered by the woman to the man; and in birching, as in most other things, skill and delicacy are necessary: "Know then thou silly girl, (said Flirtilla) there is a manner in handling this sceptre of felicity, that few ladies are happy in: it is not the impassioned and aukward brandish of a vulgar female that can charm, but the deliberate and elegant manner of a woman of rank and fashion, who displays all that dignity in every action, even to the flirting of her fan, that leaves an indelible wound. What a difference between high and low-life in this particular! To see a vulgar woman when provoked by her children, seize them as a tyger would a lamb, rudely expose their posteriors, and

correct them with an open hand, or a rod more like a broom than a neat collection of twigs elegantly tied together; while a well-bred lady, coolly and deliberately brings her child or pupil to task, and when in error, so as to deserve punishment, commands the incorrigible Miss to bring her the rod, go on her knees, and beg with uplifted hands an excellent whipping; which ceremony gone through, she commands her to lye across her lap, or to mount on her maid's shoulders, and then with the loveliest hands imaginable removes every impediment from the whimpering lady's b—e, who all the time, with tears, and intreaties of the sweetest kind implores her dear mother or governess, to pardon her; all which the lovely disciplinarian listens to with the utmost delight, running over with rapture at the same time those white, angelic orbs, that in a few minutes she crimsones as deep as the finest rose, with a well-exercised and elegantly-handled rod!" (p. 4). Compare with this a passage at p. 181 of "The Merry Order of St. Bridget," in which the same idea is reproduced, and which I transcribe under that title.

Of the "Exhibition of Female Flagellants" there are two other editions, viz.:

"The Exhibition of Female Flagellants. Suus cuique mos. London: Printed at the Expense of THERESA BERKLEY, for the Benefit of Mary Wilson, by JOHN SUDBURY, 252, High Holborn."

On this title page there is a vignette of a hand brandishing a

rod. A second title page, decorated with a small Roman lamp, gives us: "**Exhibitio Flagellantium.**"

Delicias pariunt Veneri crudelia flagra ;
Dum nocet, ille juvat, dum juvat, ecce nocet

Londini: Apud NOURSE et WINGRAVE. 1793."

Tall 12mo. (counts 6); pp. 58 including one title page only ; 4 coloured folding plates of fair execution, and a well engraved frontispiece,* representing a very pretty girl wielding a birch, under which is the name "Mary Wilson." This edition, which was published about 1830, by JOHN CANNON, contains the same matter as the original, plus an "Advertisement," signed THERESA BERKELY, in which is given a short account of MARY WILSON, and in which the first edition is mentioned as "originally published about fifty years since, and is now become so very scarce as seldom to be obtained, and then not under Five Guineas a copy."

The other edition is in the well known Holywell Street form, 8vo, pp. 64 in all, with 8 badly done lithographs ; the title is identical with the English one of the edition immediately above mentioned, minus "JOHN SUDBURY, 252, High Holborn ;" it contains all the matter in the original, the "Advertisement" mentioned above, and an addition entitled "Fragmenta" (p. 55 to end of vol.), which comprises an anecdote from "The

* Reproduced by Hotten as Frontispiece to his publication, "The Romance of Chastisement," see that title.

Cherub," * and one or two other anecdotes of the same class. This reprint was done about 1860, by W. DUGDALE.

"Part the Second. of the Exhibition of Female Flagellants. In the Modest and Incontinent World. Proving from Indubitable Facts, That a Number of Ladies take a Secret Pleasure, In Whipping their own, And Children committed to their care; and that their Passion for Exercising and Feeling the exquisite Pleasure of a Birch-Rod, from objects of their Choice, of Both Sexes, is to the full as Predominant, as that of Mankind. Now First Published from a Lady's Manuscript, and a Number of Letters sent to the Editor of the First Part of this original Work. Embellished with Six highly-finished Prints, from beautiful Paintings. Price One Guinea Plain, or a Guinea and a Half in Colours. London: Printed for GEORGE PEACOCK, No. 66, Drury-Lane. MDCCLXXXV."

8vo.; pp. viii and 60; letter-press title. Reproduced by HOTTEN as No. 2 of the "Library Illustrative of Social Progress,"† 8vo.; pp. 84; from the title however is omitted the paragraph referring to the illustrations and price; further Mr. Hotten cut out of the "Preliminary Address" two passages in which prints are mentioned, and suppressed in toto a curious and facetious letter (covering, in the original, four pages), in which a correspondent, "PHILOPODEX," communicates to the editor his

* Given in this work, see p. 159.

† See p. 240, ante.

opinions and advice respecting illustrations for “a very superb work to be forthcoming very soon, entitled, ‘An Exhibition of Female Flagellants.’” “In the first place then, (he observes) I hope (a hope the title seems to encourage me in,) it will consist of a display of *Female* Backsides, for though I think a Ladies Bum uncovered an agreeable and diverting object, I would not give a farthing to see a man’s A—, this I believe is only agreeable to persons of a certain description, too bad to be countenanced: But to see the representation of an agreeable young Lady having her petticoats pulled up, and her pretty pouting Backside laid bare, and seeming to feel the tingling stripes of a rod, is amusing enough: such is that excellent print of yours, the Countess Du Barre’s Whim, which is nearly perfect in its kind—I would therefore, have your book contain such subjects and such descriptions—Now a word or two to the engraver. Let him pourtray the Lady’s Backside, which no doubt will be the principal figure in the piece, round, plump, and large; rather over than under the size, which the usual proportion of painters and statuaries would allow; let him in general present it full and completely bared to the eye; though in some plates for variety, he may give it us sideling, or a little bit of the Ladies under petticoat or shift, shading some part of it, and, let it be remembered, that if he has that complete knowledge of his subject I imagine he has, and is a man of genius, a large field is open before him to display it in. He may show us several different sorts of Backsides, all of them natural,

and proper; all of them elegant and handsome (for there is almost as much difference in tails as in heads) but not all alike; he certainly will not give the little round firm backside of fifteen to five and thirty, nor the full mellow bum of the middle aged Lady, to the boarding school Miss." Philopodex proceeds to give directions as to the implement to be used, not "a great wisp of something which they suppose will do to represent a rod," but a "stinging tickle-tail, the dread of naughty Miss—a tingling rod, which the admirers of this diversion might know to be made of their darling birch," and he hints: "It is probable that in some of these prints, there will be other figures besides the principal, the bare a—'d Lady; now though we cannot have the satisfaction of seeing the pretty bums of them all, an ingenious delineator might so contrive it, to heighten the lusciousness of the whole piece, that one by some careless posture might show her legs, another her breasts, and the dress of others might be so managed, as to give us the idea of a very large and full backside, concealed under the swelling drapery. Thus would each plate present us with a very beautiful and entertaining *tout ensemble*, and these little circumstances and adjuncts prove a seasonable relief to the eye, fatigued and overpowered by the blaze of beauty, from the naked a—e of the Lady enjoying the sweets of the Birch, darting full upon us, without the least bit of petticoat, or smock interposing, by way of cloud, to ease our scorched senses." "Philopodex" concludes in a "P.S. I thought it unnecessary to advise you, that

all the figures should be dressed ; every Lady should have her shift on at least ; nakedness must always in these matters be partial, to give the highest degree of satisfaction.”*

The second part of the “ Exhibition of Female Flagellants ” is similar to the first—a collection of anecdotes about birchings administered by *female* hands ; the use of flowers† in “ re Veneria ” is dilated upon : “ After she had done (whipping her) she took Miss N. to the garden, and picked for her a beautiful nosegay, but so monstrously large that she was almost ashamed to wear it. However as her friend wore one of an equal size, she pinned it to her bosom ; I see, my dear, said she, you are not acquainted with the secret influence of flowers ; know my dear girl that their sweet perfume has an uncommon effect on many men and women ; but to have that effect on men they must adorn a lovely bosom like yours.” (p. 3).

According to the correct fashion the bouquet should be very large, and worn on the left side of the breast.

* Some other passages relating to illustrations, but of no material importance, have been expunged in Hotten's reprint.

† Refer on this subject to Mr. J. Davenport's “ Aphrodisiacs and Anti-aphrodisiacs ” (p. 107), in which he quotes Cabanis to the following effect : “ Odours act powerfully upon the nervous system, they prepare it for all the pleasurable sensations ; they communicate to it that slight disturbance or commotion which appears as if inseparable from emotions of delight, all which may be accounted for by their exercising a special action upon those organs whence originate the most rapturous pleasures of which our nature is susceptible. In infancy its influence is almost nothing, in old age it is weak, its true epoch being that of youth, that of love.”

There is yet another modern edition of the work, the title slightly altered :

"Part the Second. The Female Flagellants in the Beau-Monde and the Demi-Monde ; proving from indubitable facts that the Secret Pleasure of Whipping their own children and those of others, and that the Delights of the Birch Rod are as powerful in the female as in the masculine part of humanity. Now First Published from the Manuscript of a Lady, and from Original Correspondence addressed to the Editor of the First Part. With highly Coloured Engravings. Two Guineas."

8vo. ; pp. 62 ; 8 plates in all, fairly drawn and coloured, the frontispiece is a fancy design, a winged arse in clouds, encircled by male and female pudenda, with the words "Anecdotes of Female Flagellants." This edition, which was published by W. DUGDALE in 1866, contains the whole of the matter in the original, including the letter of "Philopodex."

JOHN CAMDEN* HOTTEN was born in London 1832, and died at his residence on Haverstock Hill, June 14, 1873. He was the son of William Hotten, of Probus, and Maria, daughter of Mr. Crowling, of Roche.†

"I was born (writes Mr. Hotten)‡ in London, on the 12th of September, 1832, in an old house, long since pulled down, adjoining the gate of St. John of Jerusalem, Clerkenwell, formerly

* He was not christened "Camden," but assumed that name.

† Bibliotheca Cornubiensis, vol. 1. p. 255.

‡ In a MS. still existing in his own hand-writing.

the head quarters of the English branch of the Knights Templars. My father and mother were from Probus, in Cornwall, the churchyard of which little village is nearly full of the tomb stones of the Hotten, Hotton, Hutton families. This branch of the Hottens came from Gloucestershire, where a member of the same branch had intermarried into the Camden family; another branch had become connected with the Wren family, from which came Sir Christopher Wren, the famous architect of St. Paul's Cathedral. I was educated at the Manor House, a collegiate school upon the estate of the Marquis of Northampton. At a very early age I showed a great passion for books, and when 11 years old possessed a respectable library of 450 vols., a catalogue of which is still preserved. This library was stored in an old chamber of Dr. Adam Clarke's residence, which my father had just purchased from the Clarke family, adjoining the Palace of Bishop Berkeley.

"At 15 I exhibited such a strong love of books that Mr. Petheram, the author of an Anglo-Saxon Grammar, and kindred works, readily allowed me to spend a few hours each day in his book store, which contained an extraordinary gathering of curious old works. Mr., afterwards Lord, Macaulay used to make daily visits to Mr. Petheram's shop for the purpose of securing any old books and tracts which might suit his collections. I used to lay aside anything which I thought might interest the historian, and would often submit to him memoranda of books I had seen elsewhere. These little attentions

made me a favourite with Macaulay, who however, on one occasion when in an irritable mood, threatened me with chastisement for not speedily obtaining change for a £5.-Note, and in the heat of the moment actually did topple upon me a large quarto volume which he held in his hand at the time.

“Soon after this I was prevailed upon to accompany my elder brother to one of the West India Islands, which was to be the field for a Robinson Crusoe scheme of adventure. The family did all in their power to prevent our wild and romantic determination, but we exhibited so much resolution that our friends at length gave a reluctant consent for our departure. After a narrow escape from shipwreck upon the reefs near the Tortuga Islands, we landed at the Belize, with two chests of books, and two chests of tools and fire-locks—the latter we thought necessary to build and protect there a wooden house or castle we decided upon building. After six weeks of the realities of ‘adventure,’ we found out the impracticability of our scheme, and we separated at New Orleans, my brother Christopher having selected Minnesota, and I having accepted the offer of a gentleman to accompany him to Galena, Illinois. My friend—who had been teaching in the south, and I took passage in the ill-fated *Unde Coby*, out of whose 120 passengers 45 died of the cholera and where buried in egg boxes on the Mississippi banks before Galena was reached.

“In Galena I made the acquaintance of Captain Orrin Smith’s family; and it was in the *Galena Gazette*, conducted

by Mr. Houghton, that my first literary contributions were published. The Tannery of Mr. Grant, now President Grant, lay just below my rooms, near Fever River. I knew him very well, and certainly never supposed from his quiet manner that he would reach his present position. With Mr. E. B. Washburne I formed a warm friendship, and when in 1854 I revisited my native country, and the present Minister to Paris, with Millard Filmore, and Senator Morgan came to Europe"—Here Mr. Hotten's own narrative abruptly terminates.

In 1855 he commenced business in a very small shop, No. 151^b Piccadilly, directly opposite the larger establishment which acquired a world wide renown under his rule; and a few years later married a Miss Charlotte Stringer, by whom he had three daughters now living, and a son who died in infancy.

Mr. Hotten was not only an enterprising publisher and clever editor, he was also an author not destitute of merit, and would no doubt have done better things had not his business so completely absorbed his time. He was almost the only respectable English publisher of tabooed literature, and in this he took great delight. His private library of erotic literature was extensive, and was, at his death, purchased *en bloc* by a London amateur.

Allibone* gives an imperfect list of his numerous publications, including, of the privately printed class, "Knight's

* Crit. Dic. of English Literature, Vol. 2, p. 2325, art. "Syntax."

Worship of Priapus" only; most of the others of that kind will be found noticed in these pages. I have no space to complete Allibone's list of his general publications, but will mention one book only, entirely written by Mr. Hotten, viz., "Literary Copyright. Seven Letters addressed to Earl Stanhope. 1871."

Mr. Hotten was buried at Highgate Cemetery, and a modest tombstone was erected to his memory by the London booksellers.

At the time of his death there appeared in the columns of the "Bookseller," a letter, truthful as it is kind and sympathetic, from the pen of his friend, Mr. RICHARD HERNE SHEPHERD; I venture to reproduce it here:

"As a caterer during the last fifteen years for the great reading public in England, the name of John Camden Hotten will not soon pass out of memory, and his early death seems to call for some further notice than the brief announcement in the obituary column of the *Times*.

"The career thus prematurely closed was in every sense a remarkable one. Without either capital or friends to back him, he succeeded, in an incredibly short space of time, in combating all the disadvantages and drawbacks of his start in life; and, by steady and indomitable perseverance, placed himself, in a few years, at the very summit of his calling.

"During the last eight years he occupied a position as a publisher second to none in the trade. His acuteness in feeling the pulse of the bookmarket, in gauging the public taste, and supplying it with exactly the sort of literary pabulum it required, was truly extraordinary. No public event or topic of general interest but found him prepared with his book or brochure. No new humourist or poet appeared among our Transatlantic brethren

but he was imported and naturalized here for the delectation of English readers. Artemus Ward, Lowell, Holmes, Walt Whitman, Hans Breitmann, Bret Harte, Mark Twain, owe nearly all their reputation here to him.

“Of late years he was extensively resorted to as publisher by some of the most rising and promising of our younger generation of poets. This branch of his business steadily increased since 1866, when, it should be remembered to his honour, he came forward as the champion of a young genius against whom the reviews were then raising and echoing a clamour of obloquy that caused a leading West-end publishing firm to stop the sale of his books. It must not be forgotten that he alone at that time had the courage to offer himself as Mr. Swinburne’s publisher, and by his sturdy and persistent attitude, enabled the young poet to weather the storm of abuse.

“A noticeable feature in his career was the kindness and encouragement he was always ready to extend to young beginners in literature, many of whom got a fair start under his auspices which they would have found it difficult to obtain elsewhere. When he saw they possessed talent, and were willing to exert it, he at once put them into harness; and if they sometimes rebelled against the yoke, and thought they could ascend from the bottom to the top of the ladder without the slow and painful process of mounting the intermediate steps, that, surely, was their fault, and not his.

“When leisure sufficient presented itself, which was not often, he would occasionally take the pen in hand himself, act as his own editor, and write an amusing preface or biography like that of William Coombe; rarely lacking a certain pungency and *verve*, but exhibiting generally the fatal defect of haste. The atmosphere of hurry and worry in which he lived and moved and had his being was, indeed, hardly compatible with the contemplative habit of mind necessary for original composition; nor do I suppose he would ever have attained much excellence in that

department. His letters, however, of which some two hundred, addressed to myself during the brief space of four years, now lie before me, form an important exception to this remark; they were admirable in their kind—always graphic, terse, pithy, epigrammatic, and to the point.

“He would often playfully allude to some humorous incident in his past career, or himself quiz some odd quaint trait in his own character, and laughingly say to me, ‘That will do for a page of my biography when you come to write it.’ I little thought then that I should so soon be called upon to pen a memorial of him.

“No one who was ever privileged to enjoy a walk in his company on the breezy heights of Hampstead, on one of those rare occasions when he would throw off for an hour or two the everlasting cark and worry of business, could have failed to notice, or can easily forget, his keen enjoyment of the scenery and the sunlight, or to understand how great was the sacrifice he imposed on himself in resolving

‘To spurn delights and live laborious days.’

At such moments the better side of his nature would expand itself in happy genial intercourse, and he would pour forth a stream of anecdote and humour, of keen observations on men and manners, and on the books that he loved so well. Nor shall I be transgressing the limits of a wise reserve when I say that it was equally delightful to see him in his own house, in the midst of whose modest happiness he would unbend as he seldom allowed himself to do elsewhere. In such suburban rambles, and in his own domestic circle, he seemed for a while to regain all the joyous spirits and *insouciance* of a schoolboy. Back at his business again, you scarcely recognised the same man, and those who only knew him there knew only the less amiable half of his character. In his indefatigable zest for work he had little tolerance for anything like *fainéantism* or shirking in those about him. He expected a loyal concurrence and co-operation in all his plans, from the greatest to the least,

and where he failed to get it, would not infrequently express his displeasure in no measured terms.

“What a faculty for work he had was a lasting wonder even to those who knew him best. He would reach Piccadilly at ten, read and answer a mass of correspondence, sometimes extending to fifty or sixty letters in one morning; he would see customers, authors, artists, printers, stationers, binders, going into elaborate, complicated details with each, and then, snatching half-an-hour for a hasty meal in the neighbourhood, would go through the same programme again in the afternoon, rarely leaving his shop much before nine o'clock in the evening, and then frequently taking some young writer or artist half the way home with him, to discuss a new plan, or give instructions for fresh work. There was something heroic in all this, if of a degenerate modern kind. His fertile brain seemed never to be at rest. He overtasked it, and it has at last given way under the strain. Essentially ‘a man of the time,’ he felt he must keep pace with the railroad speed of the age, or leave others to outstrip him in the race. As a loyal servant to the public, untiring and unrelenting, he lived and died in harness. Over his newly closed grave the little jealousies and quarrels of the moment—‘envy, hatred, and all uncharitableness’—must be silent. Whatever may have been his faults and shortcomings, this is no place or time to mention them. The active brain has ceased from its labours; the dust, the turmoil and the fever of life are over;—the impetuous torrent of his existence is absorbed in that ocean of eternity whither we all are hastening so fast. R. H. S.”





Fashionable Lectures : composed and delivered with

Birch Discipline, By the following, and many other

Beautiful Ladies, Who have filled with universal ap-

probation, the characters of Mother, Step-Mother, Govern-
ess, Lady's Maid, Kept-Mistress, House-Keeper, &c. &c.

Mrs. R—nson,
Lady G—r,
Mrs. M—h—n,
Mrs. B—n—ll,
The late Miss Kennedy,
Kit. Frederick,
Lady W—ley,
Mrs. R—pe,
Madame B—lli,
Charlotte Hayes,
Mrs. Rudd,
Miss C—t—
Mrs. H—nter,
Mrs. Miller,
Mrs. Bridgeman,
Mrs. Baker,
Mrs. Lessingham,
Mrs. Watson,
Mrs. Dal—ple,

Mrs. Price,
Miss C—ver—ng,
Clara Hay—d,
Mother Birch,
Mrs. Arm—d,
Mrs. Coxe,
Mrs. L—w—ce,
Mrs. Hughes,
Miss Scott,
Miss Villers,
Kitty Fisher,
Mrs. Austin,
Lucy Cooper,
Sally Harris,
Lady L—n—er,
Signora S—i,
Kitty Cut-a-dash,
Mrs. Car—,
Mrs. Bulk—y,

Mrs. Booker,
Charlotte Spencer,
Mrs. Corbyn,
Mrs. Judge,
Mrs. Far—ar,
Signora Frasi,
Signora G—lli,
Fanny Murray,
Fanny Herbert,
Miss Faulkner,
Mrs. Woff—gton,
Nancy Parsons,
Signora Z—lli,
Mrs. Badd—ly,
Miss Oliver,
Miss Goldsmith,
The Countess of Medina,
Mrs. Wil—n,
Miss Ray,

With Preliminary Observations on the Pleasures of Birch,
administered by the lovely hand of a Favourite Lady.
Embellished with a fine half-sheet Print of a Step-mother
whipping her Son.

Philosophers who've studied Nature,

And all our holy Fathers swear,

A Rod's the best invigorator,

A Rod applied upon the Rear. Vide, Madame Birchini's Dance.

'Tis as great a Provocative as Cantharides or Viper Broth, for it irritates
the Blood, and gives new vigour to the flagging Spirits.

The Wanton Jesuit, an Opera.

The Fourth Edition, With Considerable Additions.
London : Printed for G. Peacock, No. 66, Drury-Lane.

8vo.; pp. 42; although only one "print" is mentioned on the title page, others seem to have been added, for in the catalogue terminating "Madame Birchini's Dance," as well as in that at end of "Lady Bumtickler's Revels," I find the book advertised "With *six* prints, plain £1. 1. 0., or coloured £1. 11. 6."

Reprinted by Hotten as the seventh and last vol. of the "Library Illustrative of Social Progress;"* 8vo.; pp. 120 and 2 unnumbered of catalogue; title page verbatim, except that the quotations and mention of the print are omitted.

This is the most curious, original, and, as I take it, one of the first published tracts of the series.† It may be called the drama of flagellation, the action being conveyed entirely by dialogues or monologues. My reasons for supposing that it was the first of the series are these: 1. The "Exhibition of Female Flagellants, part 1," begins with an allusion to the work: "Mere fiction (says Clarissa, closing the Fashionable Lectures, which she had been just reading), ridiculous nonsense!" And an advertisement at the end of Part 2 of the same work intimates that "Fashionable Lectures" can be had with "a new edition of the first part of this Work just published." 2. "Fashionable Lectures" figures in the Catalogue terminating "Madame Birchini's Dance." 3. At the end of the "Sublime of Flagellation," appears this very curious:

* Refer to p. 241 of this work.

† I mean of course the *first* edition of the book, the one which heads this notice, be it remarked, is the *fourth* edition. The quotation from "Madame Birchini's Dance" on the title page which I have transcribed over leaf may have been added to that late edition.

“CARD,

“Addressed to Gentlemen Flagellants.

“A short while after the Fashionable Lectures appeared in Paris, the following Card was delivered by the booksellers to every purchaser of the work.

“All those purchasers of the Lectures, who may have a curiosity to judge of their effect when delivered with propriety, will be referred to a lady of distinguished personal and mental accomplishments, who, on a proper compliment being made her, will deliver any one of the lectures, with all the eloquence and energy of impassioned voice and action happily united.

“The Lady has a house of her own, and her Lecture Room is furnished with rods, cat-o'-nine-tails, and some of the best prints on Flagellation. The lady has a stout woman in her house, able to take a man on her back, when he chuses to be treated like a school-boy; and she and her maid are willing to be passive sometimes in the use of the rods, when required. Price of the delivery of the first lecture, a guinea—every lecture after half-a-guinea, and half a crown to the maid, if employed as a horse on the occasion.

“N.B. Single gentlemen, who are fond of representing school-boys, waited on by mistress and maid at any hour, before they are up in the morning, at their own houses, where the delightful divertissement of being taken out of bed, horsed and whipt, for not going to school, will be played to admiration.”





Geneanthropetæ IO. BENEDICTI SINIBALDI Archiatri
et Professoris Romani

Allegorical title page (which I reproduce), well designed, and finely engraved, measuring $9\frac{1}{2}$ inches high \times $6\frac{1}{4}$ wide, signed in right hand corner "C. C. F." On a second printed title page, embellished with a small square vignette, we read :

IO. BENEDICTI SINIBALDI Leonissani Archiatri, & in Romano Archigymnasio Medicinæ Practicæ Professoris **Geneanthropetæ** siue De Hominis Generatione Decatevchon Vbi ex ordine quæcunque ad Humanæ Generationis liturgiam, eiusdemque Principia, Organa, Tempus, Vsum, Modum, Occasionem, Voluptatem, aliasque omnes affectiones, quæ in aphrodisijs accidere quoquomodo solent, ac possunt Dedita Opera Plenè, methodicè, & iucundè pertractantur. Opvs Nimirvm Philosophis, Philiatris, Philomusis apprimè vtile. Ad Eminentiss. et Reverendiss. Principem Raynaldvm S. R. E. Principem Card. De Este. Romæ, Ex Typographia FRANCISCI CABALLI. M.DC.XLII. Superiorvm Permissv."

Folio (counts 4); double columns; 1050 cols., and 53 pp. unnumbered, besides 2 title pages ut supra, and a full title page to each of the 10 books except the first; there is a copious



alphabetical index; original edition;* noted by Bauer† as “opus infrequens.”

Second edition: 4to.; letter-press title and bastard title; the title is in red and black, slightly abridged, but with addition of: “Adjecta est Historia Foetus Mussipontani.”, the impress becomes, “Francofurti, Sumptibus JOHANNIS PETRI ZUBRODT, Anno M.DC.LXIX.”; ‡ a well executed engraving, headed “Iusta á Deo Roganda.” decorates the title page; pp. 851, preceded by 28 preliminary pages including titles, and followed by 70 pages of Index, all unnumbered; the “Historia Foetus” follows on after the Index, with separate pagination, and full title pages; it is composed of 6 books, or rather separate works, each with a new full title, as follows:

“**HISTORIA Foetus Mussipontani** extra uterum in abdomine reperti et lapidescentis Cum Adiectis Variorum Excellentissimorum Virorum Commentis. Francofurti Sumptibus IOANNIS PETRI ZUBRODT. Anno M.DC.LXIX.”

“ANTONII DEUSINGII Med. ac Philos. **Foetus Mussipontani**, Extra Vterum In Abdomine geniti, Secundinae detectae: Quibus multa Naturae admiranda & abstrusa in lucem eruuntur. Accessit **HISTORIA Partus Infelicis** Quo Gemellorum ex utero in Abdominis cavum elapsorum, Ossa sensim, multis annis post,

* There is a copy in the British Museum with press mark 778 i 5.

† Bibliotheca Librorum Rariorum, 3rd Supplement, p. 240.

‡ There is a copy in the British Museum with press mark 778 G 11.

per Abdomen ipsam in lucem prodierunt. Elenchus generalis adjectus est."

The paging runs through both divisions, and consists of 172 pages (the last being numbered in error 158) ex titles, and 1 page unnumbered of Index. The colophon gives us the date 16 Sep. Ann 1662, and signature "A. Devsingiv" (sic).

"Prodigium unum et multiplex, visum et incredibile, Foetum Humanum extra loca conceptvm, triginta annos Gestatum, Lapideum & viventem Natura Rerum Ludit, Orbis Terrarum obstupescit, Muscipontana exhibet Civitas, Aquæ-Sextiæ diluunt, Rationesque eius et mechanicam fœlici referat stylo D. HONORATVS MARIA LAVTIER, Doctor Medicinæ apud Aquenses purpuratus." PP. 70 in all.

"ANTONII DEVSINGII Med. & Philosoph. **Uindicia** Fœtus Extra Uterum Geniti. Contra Tenebrionem, Bernhardum à Doma, Sub Blottesandæi Personati Vexillo Larvato Gregarium Stratioten." PP. 70 in all, the last page being unnumbered.

"Uindicia **Varia** Celeberrimorum Virorum De Foetus Mussipontani Explicatione à Lavrentio Stravssio Institvta."

"JOHANN. CHRISTOPH. EISENMENGERVS **De Foetib** **Mussipontano** Extra uterum in abdomine genito. Ad Ioh. Danielelem Horstivm."

The paging, 72 pp. in all, runs through these last two divisions.

The transcription of the above six titles will suffice to show the nature and importance of the additions made to the

Frankfort edition. Let us now return to the original work of Sinibaldus.

“Geneanthropeia” is certainly one of the most remarkable works upon its subject, viz, physical love and its aberrations. Here is a brief synopsis of the principal topics discussed in the ten books into which it is divided: I. Concerning love and its physical effects, considered under all its aspects. II. Of man and woman in their sexual connections. Of animals and birds. *Cento Nuptialis* of Ausonius. III. On the shape of the Phallus. On Eunuchism. On Aphrodisiacs. IV. Concerning the female organs of generation. V. On the seed of both sexes, and on pollution. VI. On menstruation and sterility. VII. On copulation, and on the influence of the stars upon conception. VIII. Concerning the effects and manner of copulation. On dwarfs, giants and monsters. IX. On the ills, and bad results produced by copulation. X. Discussion on the pleasure of copulation as enjoyed by man and woman. Of certain symptoms which accompany that act.

The bare enumeration however of the subjects treated of gives but a faint idea of the varied and amusing erudition with which the book abounds. Here are a few of not the least curious and interesting items scattered through its pages: “Conceptio sine coitu” (col. 83); “Fœmina est animal imperfectum” (col. 113); “Principiò tria hominum erant genera” (col. 129); Thirty points necessary to perfect beauty (col. 147); History of the birth of Priapus, and “Cur Priapus mutone rigido pingeretur” (col. 154); “De viris et mulieribus obscenæ libidinis”

(col. 227); "Antiquorum ceremoniæ quædam penè ridiculæ in celebrandis nuptiis" (col. 277); "Plutarchi precepta connubialia" (col. 282); History of Candaules King of the Lydians, according to Herodotus (col. 287); Alphabet of the defects of woman by Antonino bishop of Florence (col. 295); "Cento nuptialis Ausonij" (col. 297); "De Eunuchismo, de Spadonibus, de Frigidis et Maleficiatis" (col. 385); "Cur amantes qui amantiam diù exarserint, si detur fruendi licentia, frigent aliquando" (col. 407); "De Venere pendula, alijsque Veneris figuris" (col. 841); "De Veneris multiplici detrimento, ac summâ perniciæ" (col. 917); "De ijs, qui in re Veneris fuerunt extincti" (col. 976); "Quid sit voluptas Veneris" (col. 1003). *

Sinibaldus is not altogether unknown in England; his book has, in a very emasculated form, been rendered into our language in a rare and curious little volume† of which the following is the title:

"Rare Verities. The Cabinet of Venus Unlocked, and Her Secrets laid open. Being a Translation of part of Sinibaldus his Geneanthropeia, and a collection of some things out of other Latin Authors, never before in English.

Lasciva est nobis pagina, vita proba.

Horat.

Omne tulit punctum qui miscuit utile dulci.

Mart.

Lex hæc carminibus data est jocosis,

Non possint, nisi pruriant, juvare.

London, Printed for P. BRIGGS, at the Dolphin in St. Paul's Church-yard, 1658."

* The references are to the original edition.

† There is a copy in the British Museum with press mark P.C. 23 a 8.

Small 8vo.; pp. 72, preceded by 30 unnumbered pages of title, epistle "To the Amorous Readers.", "An Epistle to his Friend concerning the publishing his Book.", and "His Friend's Reply.", and followed by 5 unnumbered pages of "Index;" although the title page is dated 1658, the date appended to the first epistle "To the Amorous Readers," signed "Erotodidasculus," is "Aug. 24, 1657."

I extract a few of the most curious chapter headings: "Whether females may change their Sex." "Which is most lustfull, a man or a beast." "Which of the two is most lustfull, a Man or a Woman." "Which is most lustfull, a Maid or a Woman?" "Examples of such Men and Women that have been very lustfull and lecherous." "How to enlarge the pudenda to a fit proportion, in case it be neither long, nor thick enough." "How to shorten the Yard being too long." "A particular relation of such things as will increase seed and lust." "How to contract the Vulva being too large and wide."

Concerning the life of SINIBALDUS, or SINIBALDI, few records have been handed down to us; he seems to have spent a tranquil life, devoted to study and his profession. Riccio* gives him a place among his Neapolitan celebrities, but tells us no more than we can learn from Sinibaldus's book, viz., that he was born at Lionessa, and was a doctor at Rome; about the date of his birth, or when or where he died, Riccio is silent. He

* Memorie Storiche degli Scrittori nati nel Regno di Napoli.

adds however that, in his "Geneanthropeia," Sinibaldus propounds the doctrine, "che il seme della donna sia l'istrumento principale della generazione, mentre il seme virile non sia altro che lo stimolo a svolgere il seme della donna ovvero il germe."

The engraved title was undoubtedly done by CAMILLE CONGIUS, whom Brulliot† notices as: "bon dessinateur et graveur né à Rome vers 1604. Il a gravé un grand nombre d'estampes dans la manière de Corneille Cort." He generally used the initials C C, or C C F, the latter not unfrequently with a line through them.

The Genuine and Remarkable Amours of the Celebrated Author, Peter Aretin. Printed in the Year M,DCC,LXCVI.(sic).

12mo.; pp. 84; printed in London; the date, as it is given, is not intelligible, a c appears to be put instead of an x, it should probably read M,DCC,LXXVI.; there should be plates.

The title is entirely false; the story has nothing whatever to do with Aretino, but is in truth (after the first three and a half pages), simply that which was afterwards reprinted as "The Amours, &c., of Tom Johnson,"* with slight alterations in the names, "Francis" of this original being converted into "Tom," & "Featherbrain" into "Johnson." Unknown to Gay.

† Dict. des Monogrammes, &c., Part 1, p. 144.

* See ante, p. 49.



Les Héros d'Amour.

Engraved title (in duplicate) prettily designed, the wording interspersed with male and female pudenda, without place or date; issued at Brussels in 1872, price frcs. 25.; form as square 8vo.

The text is on 24 detached sheets, numbered, and printed on one side only.

The engravings, "sur acier," of indifferent execution, 24 in number, were done by LOUIS JAUGEY from the photographs of the celebrated paintings, executed in 1860 by CH. HERBESTOFFER of Paris, for the King of Italy, and known as the "*Collection (or Heures) de Victor Emmanuel*."*

The letter press, from the pen of the engraver, Jaugey, is poor trash. Some students and artists, assembled after the vacation, recount the adventures they have had since their separation, by which means descriptions, suitable to the designs of Herbestoffer, are introduced.

* Vide *Iconographie des Estampes, &c.*, col. 359.

History of the Sect of Mahárájas, or Vallabhácharjyas,
in Western India.

“Have no fellowship with the unfruitful works of darkness, but rather reprove (or expose) them.”—Ephesians V. 2.

London: TRÜBNER & Co., 60, Paternoster Row. 1865.

Large 8vo.; pp. xv, 182, and appendix 183; monogram on title page; a frontispiece of “A Group of the Bombay Mahárájas,” five in number, from a photograph; one full page wood cut, and two wood cuts in the text.

Of this book, which has now become scarce, 500 copies were struck off, of which 75 only were reserved for sale in Europe, the remainder were sent to Bombay.

The author is KARSANDÁS MULJI, a Baniá Hindu of talent and education, a perfect master of the English language, and author of several books and pamphlets; he was superintendent of the Rajkote State, where he died, about 38 years of age, on the 29th August, 1871.

The volume contains a sketch of the “Primitive Elements of the Hindu Religion,” with “Classification of Religious Books;” “Religious Sects of the Hindus,” with “Causes which gave rise to various sects;” “Origin of the Sect of Mahárájas,” “Chief Authority of the Sect,” their “Religious Doctrines,” “Worship,” and its effects; “Profligacy of the Mahárájas,” and their “Oppressive Exactions,” an account of the “Maháráj Libel Case,” with specimens of the Evidence pro and con, which was an action brought in 1862, by Jadunáthji Brizrattanji,

Maháráj of Surat, about 40 or 42 years of age, against Karsandás Mulji, author of the volume before us, for an article written by him in the "Rást Goftár and Satya Prakásh," a paper of which he was the Editor.

A few extracts from the evidence given by various reliable witnesses at the trial will show the enormities practised by the Mahárájas, and the servile doctrines believed in by their followers.

"It is said that the Kahán or Krishna (the Maháráj) is the descendant of Vallabh. That is the belief entertained by the sect. I (Karsandás Mulji the defendant) am somewhat familiar with and know the history of Krishna. He is the subject of several avatárs (incarnations). God (Krishna) came to this earth in the shape of man; and 16,000 'Gopis' (female cowherds) obtained salvation by falling in love with Krishna. 'Rás Lilá' means amorous and wanton sport with women. There is no sport imputed to Krishna, which is not amorous sport. When a Maháráj dies, he is said to extend his journey to the other world in amorous sport. The Mahárájás have neglected the instruction of the sect in their peculiar doctrines. In the strict sense of the word, they are not the preceptors of religion. The kanthi is applied to males and females at the age of eight or ten. Both in the songs and in the vow, reference is made to the *tan*, *man*, and *dhan* (body, mind, and property). A person who makes a vow to give all his 'dhan,' binds himself to give his property, his wife, his son,

and his daughter to the Maháráj or Thákurji. I have heard of instances in which these offerings have been practically made by the most devoted followers to the Mahárájás. It is a matter of general reputation in the sect that all the Mahárájás have carnal intercourse with the wives and daughters of their more zealous devotees. Girls are sent to the Mahárájás before being touched by their husbands. I know of such instances." (Appendix, p. 13).

"According to the Hindu religion * * * Adultery is a great sin. Handling the breasts of females and throwing gulál on their persons is considered as a sin equal to adultery, according to the Shástras. 'Red powder' (gulál) is a sign of a bad design, of an adulterous character. During the Holi holidays, the Maháráj throws gulál on the breasts of female and male devotees, and directs the current of some water of a yellow colour from a syringe upon the breasts of females. During the 'Ras Mandali,' wives and husbands collect promiscuously in a room, and have carnal intercourse promiscuously among them. The 'Ras Mandali' is held about three or four times in a month. The Maháráj has actual sexual intercourse with many women, and is called the husband of many women." (p. 14).

"I have seen Mahárájás put their feet on the breasts of dying men, with the view of purifying them of sin. Rewards are paid for this, from Rs. 5 to Rs. 1000." (p. 17).

"In addition to the Marjádís, there are the 'Varkats,' who are considered the most zealous of the Mahárájás' followers. They generally act as the procurers of Women for the Mahárájás.

Every Varkat is necessarily a pilgrim : they form a distinct caste." (p. 17).

"The Maháráj pretends to be, and is believed to be, the personification of God. In respect to salvation of souls the Maháráj is superior to God, for it is said that when the Maháráj gets angry with any one, God cannot save him from the Mahárájás' displeasure: but the Maháráj can save one from God's displeasure." (p. 17).

"I have seen the females bow to the Mahárájás, at the time of worship in the temples, and I have seen the Mahárájás touch the toes of females of whom they are fond. Touching the toe is indicative of a desire for carnal intercourse. The females go into the zenáná, and the Mahárájás go after them. I have seen the managers of the Mahárájás giving water to Vaishnavas to drink, the water which fell from the Mahárájás' dhotiá (loin cloth). I have seen the leavings of the Mahárájás' food eaten by some Vaishnavas." (p. 18).

"As the females were the source of great income to the Mahárájás, it was rather a serious matter, he (the Maháráj) said, to stop that source of income, and thus deprive them of the means of defraying their expenses. He added that, like an opium-eater, a man could not give up the practice of lust, and therefore it was not possible to put a stop at once to the practices of the Mahárájás." (p. 35).

"At the meeting of the Bháttiás held in 1855, several resolutions were passed, one of which was to prevent females

from going to the temples at night during the cold season. The object was to prevent them being defiled by the Mahárájás. I have seen Gokuládhisji make signs to females two or three times about five or six years ago. From their dress I knew the women belonged to our caste. The place in which the Maháráj females reside is separate from the place where these acts are committed. I have been to his bed-room, and have seen females going into and coming out of his bed-room. I have been there only once, five or six years ago. He has sent for me, as there was a subscription list to be prepared. Widows are constantly near the Mahárájás' bed-rooms: it is their business. I have seen Dwárkánáthji Maháráj giving a signal to a female to go into his bed-room. On seeing me, he held back his hand with which he was making the signal. She was asking something of the Maháráj, and the latter said 'take this' —(witness explains the very indecent attitude and signal made). The female was a married woman, about twenty years of age." (p. 37).

"About twenty years ago I saw a Maháráj exhibiting indecent pictures to men and women. His conversation was all about women: it was somewhat indecent. My opinion of the character of the Mahárájás for morality with women is very unfavorable. I have attended three Mahárájás (besides the plaintiff) for venereal disease. (Witness was a doctor). On one or two occasions a Maháráj applied to me for medicine which would prevent a woman from being pregnant." (p. 40).

Another doctor deposes: "In December, 1860, I attended on him (the plaintiff) professionally at his house. He was suffering from venereal affection; I made an ocular examination of it and found it to be an ulcer. He gave me the history of the case; he said he had suffered from it three or four months previously and had caught it and had it from an impure intercourse with a woman. I prescribed the blackwash externally, and mercury internally. Plaintiff said he had suffered some years ago from the same affection, and had taken a preparation of mercury, prepared by himself. Plaintiff asked me if I had read in medical works that the disease would go by having intercourse with a woman free from it. I said I had not. He then said he had twice tried the experiment at Surat. He succeeded once in it but not the second time, because he was then much reduced." (p. 43).

"There is a temple dedicated to Lakshmi at Beyt, where I once saw Jadunáthji Maháráj. There were females present in the temple. After throwing gulál on the image, he threw it upon a number of persons, and in doing so, he pressed the breasts of a Bháttíá girl about fourteen years of age. As he squeezed her breast, she smiled. He threw the gulál upon the crowd, so that they might not see through it what he was doing. I used to visit him at the place where he had put up. My maternal uncle, Dámodar Devji, accompanied me. I went to the plaintiff about one o'clock in the day, when he was in his bed. My uncle went up and shampooed one of his legs.

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I went up and followed his example. It is a great mark of respect to shampoo the Maháráj's legs. The Bháttíá girl above alluded to came there with a widow, about a quarter of an hour after our arrival there. The widow whispered something into plaintiff's ears, upon which he desired us to go out. We obeyed the order. The widow came out with us and went in again. The girl was left in the bed-room. When I went outside, my uncle informed me of the visit of the females. Afterwards, the widow came out, shut the door, put up the chain and held it with her hand. The girl was inside all the time. In consequence of certain conversation I had with my uncle, we both went in again to see the Rás Lilá, i. e. the plaintiff's conversation with the girl. We were allowed to go in the moment we expressed a wish. I saw the plaintiff having carnal connexion with the girl. Several people are often anxious to see such Rás Lilá. Plaintiff asked my uncle what I would pay for seeing the Rás Lilá. My uncle said that I would serve him (plaintiff). I had to pay some money before I was allowed to see the Rás Lilá. I was then eighteen or nineteen years old. The followers who are allowed to see the lilá, as well as the female who is defiled, have to pay money for the indulgence. It is considered a pious act, and sure to lead to the paradise known as Gowlok. I left the room shortly afterwards from shame; my uncle remained inside. Two or three days subsequently, I saw another married Bháttíá female enter the plaintiff's bed-room. When I went on a pilgrimage to Gokul Mathurá,

about eighteen years ago, I first heard of a 'Ras Mandali.' I was present at a Ras Mandali at Beyt about the time I spoke of. There were twelve or thirteen men and thirteen or fifteen females. It was held daily for some days at the appointed place. On these occasions, after the persons had taken their seats, the stories of the 84 and the 252 were read from a book. Some offering is then made to the book, and sweetmeat, fruit, or parched rice is placed upon the book. The sweetmeat or fruit is then distributed among the meeting. The persons who are not members, and who came merely to listen to the stories, then left the room. I was a stranger at the meeting, and when I retired the men and women were in the room. [The witness then described the preparations which he saw made for the Ras Mandali.] My uncle was a member, and was desired by the other members to ask me to go out. The 'Ras Mandalis' are a matter of notoriety; even a child of five years knows of their existence. Each member must go to the meeting with his wife, except 'Varkats,' who are admitted without their wives. Those followers of the Mahárájás who are members of the society are reputed to be pious and staunch devotees. The Varkats are procurers of women for the Mahárájás. On one occasion, plaintiff told me 'the Varkats are the persons who have corrupted us (Mahárájás).' On another occasion at Beyt, I was sitting near the plaintiff, when a female came there. I saw plaintiff on three or four occasions press with his toes the hands of females who wor-

shipped him by touching the soles of his feet. Pressing the toes is the signal for adultery." (p. 45).

In the body of the book (p. 129) the "Rás* Mandalis" are more particularly described: "These are 'carnal love meetings.' The institutions (sic), if it may be so called, or rather the practice, is derived from the account of the Rás Lilá, the ancient mythological story of the gopis, or female cowherds, mixing, dancing, and becoming passionately enamoured of Krishna. The meetings of these societies are held privately at the residence of some orthodox and rich Vaishnavas. They take place in the evening, and at them are read stories from 'The Tales of the Eighty-four Vaishnavas,' and from 'The Tales of the Two Hundred and Fifty-two Vaishnavas,' which profess to relate respectively the histories of the converts of Valladhách-árya and of Vithalnáthji. * * * The reading of these books excites and stimulates the passions, and we may be prepared to expect what must follow. Indeed, it is very questionable whether this stimulation is not the ostensible and main object of the meeting, rather than any religious motive. These readings, principally for the purpose of exciting the concupiscence, is inculcated by the religion. Friendly Vaishnavas take their wives, and possibly females of their acquaintance, with them to these meetings, and a discourse on matters of love

* Throughout the book this word is not always given with an accent over the á; conformably with my plan of reproducing all peculiarities, I have not put the accent where it has been omitted.

and affection is read. It is not to be supposed that these societies have any resemblance to the Platonic concourse of the middle ages, entitled *Cours d'Amours*, a Parliament of Love, which pronounced its 'arrets,' or sentences determining cases of conscience, or propounded ingenious subtleties for discussion. No! These meetings are of a practical character, with but a step from word to deed. To them sweetmeats are taken, which are consecrated to the books,* after reading, and these they put bit by bit into each other's mouth, each feeding another's wife.

"The wife of one Vaishnava will put a morsel into the mouth

* The books above referred to, used by the priests, and sanctioned by religion, are, as may readily be supposed, not the only amorous or obscene publications of India. The production indeed of that class of literature was so great that it was put forward as an objection to female education. The following is extracted from an Indian newspaper: "The spread of vice, and especially the open sale of obscene literature, in the different vernaculars, in defiance of the law, has led to the establishment in Calcutta of a Society for the Suppression of Obscenity, similar to that in London. Natives and missionaries head the movement. How serious the evil is may be imagined from this one illustration, which has been the subject of a confidential correspondence between the Governments of India and the North-Western-Provinces. The Rajpoot State of Ulwur is under our management. Captain Cadell, who is reforming it, induced the leading natives last year to approve female education after a full discussion of all the obstacles to it. Granted, trustworthy teachers and no interference with the seclusion of the women, the great evil which they brought forward was this, to use their own language:—

"The issue of hundreds of Hindee and Oordoo immoral books, containing many false love and indecent tales. Now, when girls are taught to read, it is evident books of immoral fables, &c., will also come under their inspection, and these books are enough to corrupt the morals of males, much less those of females. If such books were only published at Ulwur, their issue might

of another Vaishnava, who, in return, does the same to her, with all the practical manifestations of the most ardent love. After they have exhausted the sweets of these preliminaries, the intoxication of delight so overpowers them, and they become so enrapt with the ardour of the love that inflames them, that, forgetting the earth and its platitudes, they ascend to the very summit of celestial beatitude, and blend together in the ecstasy of superlative bliss."

The rules of the Rás Mandali "direct that if one male Vaishnava wish to enjoy the wife of another Vaishnava, the latter should give him that liberty with the greatest delight and pleasure. Not the slightest hesitation is to be made. It is a primary condition that a Vaishnava who wishes to be a member

have been prevented; but the difficulty is that they are printed even in such large places as Delhi, Lucknow, Muttra, &c. If the authorities make arrangements to stop the publication of immoral books, the education of girls would be nothing but advantageous.'

"An examination of the bazaar showed the open sale of, at least, ten of the most obscene works, with pictures, printed in our ordinary territories, and hawked about at from 2d. to 10d. each. Inquiry showed that some of the most 'respectable' native presses in the Mahomedan cities chiefly issued such books in thousands and had the shamelessness to register them under our Copyright Act. Detectives, under a skilled English officer, were put on the scent, a few of the worst cases were punished, and others are still before Government. In a country like this, where the conventionalities of Europe are unknown, we must not be too squeamish in such matters; but the obscenity of many of the works exceeds in grossness all imagination. The law is now becoming known. The Penal Code and Printing Act are very stern, except towards the indecencies on the temples and in the brothels attached to them, which, as 'religious,' are specially protected by the Code."

of this Mandali should join it together with his wife. The Vaishnava who has no wife, or who has not been married, can also join the Mandali, and enjoy the wives of other Vaishnavas. There are two or three such Rás Mandalis in Bombay, and they are found in other parts of India where Vaishnavas dwell. * * * It is not to be supposed that the Mahárájas permit their votaries to have the exclusive enjoyment of these Rás Mandalis; for this would be an act of self-denial, not consistent with their tenets. They themselves perform the part of Krishna with the gopis, and represent the Rás Lilá."

The able author thus sums up his estimation of the sect (p. 181): "The history of the sect of Vallabháchárya, which has been here unfolded, reads like a chapter of romance. It is the history of a sect in which immorality is elevated to the rank of a *divine* law. The immutable distinctions of right and wrong, the sharp line of demarcation between virtue and vice, human personality and human responsibility, are lost and confounded in a system of theology which begins in lewdness and ends in the complete subversion of the first principles of our common nature. Such a system has, perhaps, no parallel in the annals of our race. Its effects can be more easily conceived than described. It has checked and arrested the healthy growth of all moral power. It has furnished its votaries with principles of action, which, if carried out in their integrity, must produce the dissolution of society; for it treats holiness of life as a crime, and proclaims to 'the world of its votaries' that man becomes acceptable to his MAKER *in and through sin.*"



The Index Expurgatorius of MARTIAL, literally translated; comprising all the epigrams hitherto omitted by English translators. To which is added An Original Metrical Version and Copious Explanatory Notes. Printed for Private Circulation. London: MDCCCLXVIII.

8vo. (counts 4); pp. xi. and 139 with 1 unnumbered page of Errata; issue 150 copies (30 on large paper) numbered; toned paper; Roxburghe binding. The book was never regularly sold to the public, although Hotten and a few booksellers had some copies at 10/- for the small, and £1- for the large paper; it is now difficult to procure.

In their preface the translators inform us that: "This present edition has been printed owing to the importunities of our friends, who suggested that we should supplement the English edition of Bohn by selecting for translation and illustration exactly those epigrams which he has chosen to omit.

"Since we fully determined to publish these epigrams separately, we have made considerable alterations, consisting mainly of the substitution of clear expressions for ambiguous phrases. The prose translation has also in numerous instances been rendered more literally, for if our reasons for translating Martial at all are good, then we are bound to translate him

fairly and truthfully. Had we clothed or castrated our author, our object would not have been attained. * * * *

“In our verse translation we have sought to convey to the non classical reader the idea and force of each epigram, in the prose to give the literal rendering, and in the notes to comment on doubtful passages and explain obscure allusions.

“As the verbal puns contained in a few of the poems could not possibly be given in English, rather than omit them altogether, we have endeavoured to reproduce the idea conveyed by them as near as possible by a paraphrase or imitation in our metrical version, appending a full explanation of the original in the notes.

“In further pursuance of this plan a Latin introduction containing an account of the principal MSS. of Martial and their relative value, as also critical notes on the text of our author, have been omitted, and the explanatory notes have been given entirely in English, instead of partly in Latin and partly in English.

“The text we have employed is Schneidewin's last edition in Teubner's *Bibliotheca Script. Graec. et Rom.* Leipsic 1866. The epigrams will be found differently numbered in different editions, so we beg to add in conclusion, that we have followed Schneidewin's arrangement throughout.”

Of this very excellent work it is difficult to speak too highly; the verse renderings are the joint production of four friends, three of whom had at the time just left Oxford, the prose translation and the notes are by one and the same person. Although they have only reason to be proud of their labours, I am nevertheless not at liberty to divulge the authors' names.

MM



Kāma-Shāstra; or, The Hindoo Art of Love (Ars Amoris Indica). Translated from the Sanscrit, and Annotated By A. F. F. & B. F. R.

If but one thought, by men deemed worthy, gain
Its wished success, our labour is not in vain.

Uhland.

Hoc opus exegi, quod nec nova turba malorum
Nec noceant critici tristes, nec Scommata Momi.

R. Saunders.

For private use of the Translators only, in connection with a work on the Hindoo religion, and on the manners and customs of the Hindoos.

Large 8vo. ; pp. xii and 83 ; printed in London 1873/4.

Unfortunately only 4 copies (proofs)* exist, for the printer, on reading the proofs, became alarmed at the nature of the book, and refused to print off the edition.

The talented translators are, F. F. ARBUTHNOT, and R. F. BURTON, the celebrated African Traveller ;† the initials of their names being reversed.

* As the press has not been corrected, I do not reproduce, in this instance, the printer's blunders, for which the authors cannot be held responsible, but give the text with the pen corrections in the copy before me.

† See Men of the Time, 1872, p. 170.

This is a very remarkable book, containing, among many things almost incomprehensible to an European, much matter which would repay his careful study. It is not written to inflame the passions, but for the purpose of promoting conjugal fidelity and satisfaction.

“The following pages (we are informed by the translators) contain a Hindoo ‘Art of Love,’ which may fairly be pronounced unique. From Ovid downwards, western authors have ever treated the subject jocularly or with a tendency to hymn the joys of immorality, and the gospel of debauchery. The Indian author has taken the opposite view, and it is impossible not to admire the delicacy with which he has handled an indelicate theme. As he assures his readers before parting, the object of the book, which opens with praises of the gods, is not to encourage chambering and wantonness, but simply and in all sincerity to prevent the separation of husband and wife. Feeling convinced that monogamy is a happier state than polygamy, with this view he would save them from the monotony and satiety which usually follow possession, by varying their pleasures in every conceivable way, and by supplying them with the means of being physically pure and pleasant to each other—‘light and sweetness,’ in fact, might be his motto. * * *

“The author informs us that the treatise was composed by KALYĀNA-MALL, a Hindú poet, for the benefit of a monarch of the Lodi race. But it is well known that the

theme had been handled before, and that we have here an analysis and a compilation of works composed at a much earlier date. The internal evidence speaks to this point. There are many references to the poets and philosophers of older days ; and the tone is unequal, in some rare places declining from the normal high standard ; and, finally, it is hardly probable that so artful and artificial a system sprang full-grown from a single brain.

“The treatise, originally written in Sanskrit, has been translated into every language of the East that boasts a literature, however humble. It becomes in Arabia and in Hindostani the *Lizzat en 'Nisá*—the ‘Pleasures of Women’ ; in Maharáṭī, and Gujrātī, it is the *Ananga-ranga*, or ‘Form of the Bodiless One’ (Cupid). Generally, it is known as the *Sila Shástra*, the ‘Scripture of Play’ (i. e. of Amorous Sport, τὸ παιζεῖν) or *Káma-Shástra* the ‘Writ of Desire’ or ‘of the Hindú God of Love’ (*Káma-deva*), and the vulgar call it ‘Koka Pandit,’ from the Prakrit name of the supposed author. Lithographed copies have been printed by hundreds of thousands, and the book is in the hands of both sexes and all ages throughout the nearer East.”

The subjects treated of are as follows : The Four Orders of Women. The Various Sorts of Passion in Women. The Different Kinds of Men and Women. Characteristics of the Women of various Lands. The different Signs in Men and Women. External and Internal Enjoyments. Useful Medicines, i. e., Aphrodisiacs and Anti-Aphro-

disiacs. Vashikaran, or the Art of Fascination by the use of Charms.

These heads are divided and subdivided in the minutest manner, and tables are systematically drawn up for the various seasons most propitious for making love ; of the different parts of the body in which passion is centered ; in what way each woman, according to her particular organization, is to be treated ; for the various postures in which the act of copulation should be effected, &c., &c.

“Nothing can be more characteristic of the Indian than this laboured and mechanical style of love ; when kisses are divided into so many kinds ; when there are rules for patting with the palm and the back of the hand, and regulations for the several expirations of breath. Regarded in this light, the book becomes an ethnological treasure, that tells us as much of Hindú human nature as the ‘Thousand Nights and a Night’ of Arab manners and customs in the cinque cento.”

Women are divided into four classes according to their temperaments: 1. Padminí, 2. Chitríní, 3. Shankíní, 4. Hastíní ; and further subdivided in three kinds, dependant, among other peculiarities, upon the depth and extent of the Yoni: the Mreugi or Deer-woman, whose Yoni is six fingers deep ; the Vadvá, or Mare-woman, nine fingers deep ; and the Karíní, or Elephant-woman, twelve fingers deep.

The same with men : three classes, viz., 1. the Shasha, or Hare-man, is known by the Lingam, which does not exceed six finger-breadths, or about three inches ; 2. the Vreushabha, or

Bull-man, nine fingers in length ; 3. the Ashwa, or Horse-man, twelve fingers. Many other peculiarities of both men and women are denoted under these subdivisions.

Here is the picture, truly poetical, of the Padmini-woman :
“ Her face is pleasing as the full moon ; her body, well clothed with flesh, is soft as the Shiras or mustard flower ; her skin is fine, tender, and fair as the yellow lotus, never dark-coloured, though resembling the cloud about to burst in the effervescence of her youth. Her eyes are bright and beautiful as the orbs of the fawn, well-cut, and with reddish corners. Her bosom is hard, full, and high ; her neck is shaped as the conch-shell, so delicate that the saliva can be seen through it ; her nose is straight and lovely, and three folds or wrinkles cross her middle—about the umbilical region. Her Yoni resembles the lotus-bud, and her Love-seed (Kāma-salila) is perfumed like the lily that has newly burst. She walks with swan-like gait, and her voice is low and musical as the note of the Kokila-bird ;* she delights in white raiments, in fine jewels, and in rich dresses. She eats little, sleeps lightly, and, being as respectful and religious as she is clever and courteous, she is ever anxious to worship the gods, and to enjoy the conversation of Brahmans. Such, then, is the Padminí, or Lotus-woman.” (p. 2).

“ The following are the signs by which the wise know that

* “ Usually known as the Indian cuckoo ; in poetry and romance it is the bulbul of Persia, and the nightingale of Europe.”

woman is amorous:—She rubs and repeatedly smooths her hair (so that it may look well). She scratches her head (that notice may be drawn to it). She strokes her own cheeks (so as to entice her husband). She draws her dress over her bosom, apparently to readjust it, but leaves her breasts partly exposed. She bites her lower lip, chewing it, as it were. At times she looks ashamed without a cause (the result of her own warm fancies), and she sits quietly in the corner (engrossed by concupiscence). She embraces her female friends, laughing loudly, and speaking sweet words, with jokes and jests, to which she desires a return in kind. She kisses and hugs young children, especially boys. She smiles with one cheek, loiters in her gait, and unnecessarily stretches herself under some pretence or other. At times she looks at her shoulders and under her arms. She stammers, and does not speak clearly or distinctly. She sighs and sobs without reason, and she yawns whenever she wants tobacco, food, or sleep. She even throws herself in her husband's way, and will not readily get out of his path." (p. 19).

"The following are the twelve periods when women have the greatest desire for congress, and at the same time are most easily satisfied:— 1. When tired by walking and exhausted with bodily exercise. 2. After long want of intercourse with the husband, such as in the case of the Virhins. 3. When a month after childbirth has elapsed. 4. During the earlier stages of pregnancy. 5. When dull, idle, and sleepy. 6. If recently cured of fever. 7. When showing signs of wan-

tonness or bashfulness. 8. When feeling unusually merry and happy. 9. The Rentu-Snát,* immediately before and after the monthly ailment. 10. Maidens enjoyed for the first time 11. Throughout the spring season. 12. During thunder, lightning, and rain. At such times women are easily subjected to men."(p. 21).

"And, moreover, let it be noted, that the desires of the woman being colder, and slower to rouse than those of the man, she is not easily satisfied by a single act of congress; her lower powers of excitement demand prolonged embraces, and if these be denied her, she feels aggrieved. At the second act, however, her passions being thoroughly aroused, she finds the orgasm more violent, and then she is thoroughly contented. And this state of things is quite reversed in the case of the man, who approaches the first act burning with love-heat, which cools during the second, and which leaves him languid and disinclined for a third. But the wise do not argue therefrom, that the desires of the woman, as long as she is young and strong, are not to the full as real and urgent as those of the man. The custom of society and the shame of the sex may compel her to conceal them, and even to boast that they do not exist; yet the man who has studied the Art of Love is never deceived by this cunning." (p. 21).

* "Rentu-snát is the woman, who, on the fourth day, has bathed and become pure."

"And here it is necessary to offer some description of the Yoní ;* it being of four kinds.

"1. That which is soft inside as the filaments (pollen?) of the lotus flower ; this is the best. 2. That whose surface is studded with tender flesh-knots and similar rises. 3. That

* In his interesting and erudite essay on Circumcision, Mr. John Davenport tells the following story : "A dispute, which arose between the Capuchin friars and the Jesuits at Pondicherry, and which was also settled by a compromise, is too curious not to be here reported. Besides the Lingam, the equally significant *Yoni*, or *Ateis*, is to be seen, being the female organ of generation. It is sometimes single, often in conjunction, for the Indians, believing that the emblem of fecundity might be rendered more energetic by combining the organs of both sexes, did so unite them, giving to this double symbol the name of *Pulleiar*. This symbol is highly venerated by the sectarian worshippers of Khiva (the third god of the Trimvurti), who hang it round their necks, as a charm or amulet, or, enclosing it in a small box, fasten it on their arms. The Indians have, also, a little jewel called *taly*, worn, in like manner, by females, round their necks as a charm. It is presented to them on their wedding day by their husbands, who receive it from the hands of the Brahmins. Upon these jewels is engraved the representation either of the Lingam or the Pulleiar.

"A Capuchin missionary had a serious dispute with the Jesuits residing at Pondicherry, which was referred for decision to the judicial courts. The disciples of Loyola, who can be toleration itself when toleration furthers their crafty and ambitious views, had declined all interference with the above custom.

"M. Tournœ, the Pope's legate apostolic, who regarded the matter as one not to be trifled with, strictly prohibited the *taly*, enjoining all female converts to substitute in its place, either a cross or a medal of the Virgin. The Indian women, strongly attached to their ancient customs, refused obedience. The missionaries, apprehensive of losing the fruits of their zealous labours, and seeing the number of their neophytes daily diminishing, entered into a compromise by adopting a *mezzo termine* with the females in question, and it was agreed that a cross should be engraved upon the *taly* ; an arrangement by which the symbol of Christian salvation was coupled with that of the male and female *pudenda*." *Curiositates Eroticæ Physiologæ*, p. 97. (See ante p. 174).

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which abounds in rolls, wrinkles, and corrugations; and, 4. That which is rough as the cow's tongue; this is the worst.

"Moreover, in the Yoní there is an artery called Saspanda, which corresponds with that of the Lingam, and which when excited by the presence and energetic action of the latter, causes the Káma-salila to flow. It is inside and towards the navel, and it is attached to certain roughnesses (thorns), which are peculiarly liable to induce the paroxysm when subjected to friction. The Madan-chatra, in the upper part of the Yoní, is that portion which projects like the plantain shoot spouting from the ground; it is connected with the Mada-váhi artery,* and causes the latter to overflow. Finally, there is an artery, termed Purna-chandra, which is full of the Káma-salila, and to this the learned men of old attribute the monthly ailment."(p. 22).

Here is a piece of advice to the woman concerning the management of her Yoní during coition: "the wife will remember that without an especial exertion of will on her part, the husband's pleasure will not be perfect. To this end she must ever strive to close and constrict the Yoní until it holds the Lingam, as, with a finger,† opening and shutting at her plea-

* "The 'Fons et scaturigo Veneris' of the classics. It need hardly be remarked that the Hindoos, like the ancients in Europe, believed the Káma-salila of women to be in every way like that of men; the microscope was required for the detection of the spermatozoa in one sex only."

† "Amongst some races the Constrictor vaginæ muscles are abnormally developed. In Abyssinia, for instance, a woman can so exert them as to cause pain to a man, and, when sitting upon his thighs, she can induce the orgasm without moving any other part of her person. Such an artist is called

sure, and finally, acting as the hand of the Gopála-girl, who milks the cow. This can be learned only by long practice, and especially by throwing the will into the part to be affected, even as men endeavour to sharpen their hearing, and their sense of touch. While so doing, she will mentally repeat ‘Kámadeva! Kámadeva,’ in order that a blessing may rest upon the undertaking. And she will be pleased to hear that the art once learned, is never lost. Her husband will then value her above all women, nor would he exchange her for the most beautiful Rání (queen) in the three worlds. So lovely and pleasant to man is she who constricts.” (p. 82).

The indiscriminate congress of the sexes is severely condemned; it can only be permitted in case the woman's life should be endangered through want of copulation. “The following women, however, are absolutely, and under all circumstances, to be excluded from any commerce of the kind. The wife of a Brahman; of a Schrotrí (Brahman learned in the Vedas); of an Agnihotrí (priest who keeps up the sacred fire), and of a Púranik (reader of the Puránas). To look significantly

by the Arabs ‘Kabbádáh,’ literally meaning ‘a holder,’ and it is not surprising that the slave dealers pay large sums for her. All women have more or less the power, but they wholly neglect it; indeed, there are many races in Europe which have never heard of it. To these the words of wisdom spoken by Kalyána-Mall, the poet, should be peculiarly acceptable.”

“Ich bemühte mich die Muskeln meiner Höhlung in Bewegung zu setzen, so daß sie nach seinem Pfeile schnappten, was eine große Seltenheit ist und von den Männern sehr hoch geschätzt wird.” Aus den Memoiren einer Sängerin, vol. 2, p. 191. (See ante, p. 102).

at such a woman, or to think of her with the view of sensual desire, is highly improper. What, then, must we think of the sin of carnal copulation with her? In like manner, men prepare to go to Narak (hell) by lying with the wife of a Kshatří (king, or any other man of the warrior caste, now extinct); of a friend or of a relation. The author of this book strongly warns and commands his readers to avoid all such deadly sins.

“Indeed there are certain other women who are never to be enjoyed, however much a man may be tempted. First, a virgin without marrying her; second, a widow; third, a woman living chastely and virtuously with her husband; fourth, the wife of our friend; fifth, the wife of our foe; sixth, any of the reverend women specified above; seventh, the wife of a pupil or a disciple; eighth, a woman born in one’s own family; ninth, a woman afflicted with any serious complaint; tenth, a woman who has been defiled; eleventh, a mad woman; twelfth, a woman older than oneself;* thirteenth, the wife of a Gurú, spiritual tutor, instructor or guide; fourteenth, one’s mother-in-law; fifteenth, one’s maternal aunt (mother’s sister); sixteenth, the wife of one’s maternal uncle; seventeenth, one’s paternal aunt (father’s sister); eighteenth, one’s paternal uncle’s wife; nineteenth, a sister; twentieth, a pregnant woman;

* “Easterns are all agreed upon this point, and the idea is that the embraces of a woman older than the husband, ‘burn’ and destroy his strength. It is certain that when there is a considerable difference of age, the younger of the two suffers in appearance, if not in health.”

twenty-first, a woman with whom one is not acquainted; twenty-second, a woman who has committed mortal sins and crimes; twenty-third, a woman whose complexion is entirely yellow; twenty-fourth, a woman whose complexion is quite black. It is laid down in the Shástras (scriptures), that the wise should never, under any circumstances, have connection with these twenty-four kinds of women, as well as with others bearing any relationship to one." (p. 59).

After the above list there is but one woman left to be enjoyed—a man's own wife, doubtless the consummation at which the poet wished to arrive.

We now come to the "External Enjoyments," or "the processes which should always precede internal enjoyments, or sexual pleasure. The wise have said that before congress, we must develop the desire of the weaker sex through certain preliminaries, which are many and various, such as the various embraces and kisses; the Nakhadán, or unguiculations; the Dashanas, or morsications; the Kesha-grahanas, or manipulating the hair, and other amorous blandishments. These affect the senses and divert the mind from coyness and coldness. After which tricks and toyings, the lover will proceed to take possession of the place." (p. 64).

"There are eight Alinganas, or modes of embracing," which our poet carefully describes, and which he urges should be closely studied; he then passes to the various "modes of Kisses," which must accompany and conclude the Alinganas.

He enumerates "the seven places highly proper for osculation, in fact, where all the world kisses. There are—First, the lower lip, Second, both the eyes. Third, both cheeks. Fourth, the head. Fifth, the mouth. Sixth, both breasts; and, seventh, the shoulders. * * * The voluptuaries of Sāta-desha have adopted the following formula:—Arm-pit Navel Yoni." (pp. 64 to 66).

A further subdivision gives us "ten different kinds of kisses, each of which has its own and proper name." Rules for "the various ways of Nakhadán, that is, of titillating and scratching with the nails" are minutely laid down. This manipulation should be applied to eleven parts of the body, viz., the neck, the hands, both thighs, both breasts, the back, the sides, both axillæ, the whole chest or bosom, both hips, the Mons Veneris, and all the parts about the Yoní, and both the cheeks; and at the following times and seasons, viz., "1, when there is anger in the mind of the woman. 2, at the time of first enjoying her or of taking her virginity. 3, when going to separate for a short time. 4, when about journeying to a foreign or distant country. 5, when a great pecuniary loss has been sustained. 6, when excited with desire of congress; and 7, at the season of Viratí, that is to say, when there is no Ráti, or Furor venereus. At such times the nails should always be applied to the proper places. The nails, when in good condition and properest for use, are without spots and lines, clean, bright, convex, hard and unbroken." (p. 68). Six different qualities are enumerated, and seven ways of applying them. "There is

nothing perhaps," exclaims the poet, "which is more delightful to both husband and wife than the skilful use of unguiculation. Furthermore, it is advisable to master the proper mode of morsication or biting. It is said by persons who are absorbed in the study of sexual intercourse, that the teeth should be used to the same places where the nails are applied, with the exception, however, of the eyes, the upper lip, and the tongue. Moreover, the teeth should be pressed until such time as the woman begins to exclaim, Hu! hu! after which enough has been done." (p. 69).

There are "seven different Dashanas or ways of applying the teeth," with each its name and full description.

Then come the four kinds of Kesha-grahana or manipulating the hair, all particularly named and depicted.

After numerous other blandishments, we are introduced to the "Internal Enjoyment," by which is meant the act of congress which follows the various external preliminaries already described. These are portioned out (with proper tables) into five main classes, viz., 1. "Uttána-bandha," or great division, "when a woman lies upon her back, and the husband sits close to her upon his hams." 2. "Tirayak, whose essence consists of the woman lying upon her side." 3. "Upavishta, or sitting posture." 4. "Utitha, or standing posture." 5. "Vyánta-bandha, which means congress with a woman when she is prone, that is, with the breast and stomach to the bed or carpet." These main classes are further subdivided into 29 postures. (pp. 76 to 80).

"There are many other forms of congress," continues the poet, "but they are not known to the people, and being useless as well as very difficult of performance, I have, therefore, not related them to you." (p. 81).

In all the modes of coition described, the man is usually either seated or standing, rarely reclining, and never under the woman, which is a position held in great horror by Muslims; it has however its class name, "Purúsháyita-bandha," with three subdivisions.

Here is a posture much esteemed, and called, "the cow posture: in this position the wife places herself upon all fours, supported on her hands and feet (not her knees), and the husband, approaching from behind, falls upon her waist, and enjoys her as if he were a bull. There is much religious merit in this form." (p. 80).

One word, before closing this notice, respecting the two chapters on "Useful Medicines," and "The Art of Fascination by the use of charms." The former is the Hindoo code of Aphrodisiacs and Anti-Aphrodisiacs, but it has less for its object the raising of lust in an impotent man or an unwilling woman, or vice versâ, than the more completely suiting the sexes to each other, and augmenting thereby their mutual, legitimate embraces. "It is, for instance, clearly evident that unless by some act or artifice the venereal orgasm of the female, who is colder in blood and less easily excited, distinctly precede that of the male, the congress has been vain, the labour of

the latter has done no good, and the former has enjoyed no satisfaction. Hence it results that one of man's chief duties in this life is to learn to withhold himself as much as possible, and, at the same time, to hasten the enjoyment of his partner." (p. 25).

It is unnecessary to transcribe any of the numerous prescriptions given, suffice it to say that they are classified as follows :

For hastening the paroxysm of the woman. For delaying the orgasm of the man. Which comfort the heart and which excite desire. For increasing the length and breadth of the Lingam. For narrowing and closing the Yoni. For perfuming the Yoni. For destroying the body pile (*poil amatoire*). For regulating the monthly ailment. For conceiving and becoming gravid. For protection from miscarriage and other accidents. To ensure easy labour and ready deliverance. To limit the members of the family. For thickening and beautifying the hair, and for giving it either a good black, or white colour. For clearing the skin from eruptions, &c. For removing the black colour of the epidermis. For enlarging the breasts of women. For raising and hardening pendulous bosoms. Unguents to breed love. For removing the evil savour of perspiration. Oils and unguents to be used after bathing. For sweetening the breath.

The chapter on "Vashíkaran," or "the art by which man or woman is rendered submissive and obedient to the fascinator," is remarkable on account of the strange abominations which it contains. The underlying idea appears to be that if any

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secretion of the body, the fouler the better, can be secretly administered to a person of either sex, the result is the subjection of the patient to the "adhibitor."

I transcribe two prescriptions only :

"The man who will levigate the root of the giant Asclepias, the Jatámánsí, or spikenard (*Valeriana Jatámánsí*), Vekhand, the sweet-smelling grass Nágar-Mothá (*Cyperus pertenuis seu Juncifolius*), and Costus with the blood from a woman's Yoní, and applying it to his forehead, shall ever be successful in the affairs of love, and shall enjoy a long course of happiness." (p. 47).

"The man who, after enjoying his wife, catches some of his own Káma-salila in his left hand, and applies it to her left foot, will find her entirely submissive to his will." (p. 49).

The poet thus closes his admirable book: "And now having duly concluded the chapter of external enjoyments, it is good to know that if husband and wife live together in close agreement, as one soul in a single body, they shall be happy in this world, and in that to come. Their good and charitable actions will be an example to mankind, and their peace and harmony will effect their salvation. No one yet has written a book to prevent the separation of the married pair, and to show them how they may pass through life in union. Seeing this, I felt compassion, and composed the treatise, offering it to the god Pandurang.

"The chief reason for the separation between the married couple and the cause which drives the husband to the embraces of strange women, and the wife to the arms of

strange men, is the want of varied pleasures and the monotony which follows possession. There is no doubt about it. Monotony begets satiety, and satiety distaste for congress, especially in one or the other; malicious feelings are engendered, the husband or the wife yields to temptation, and the other follows, being driven by jealousy. For it seldom happens that the two love each other equally, and in exact proportion, therefore is the one more easily seduced by passion than the other. From such separations result polygamy, adulteries, abortions, and every manner of vice, and not only do the erring husband and wife fall into the pit, but they also drag down the manes of their deceased ancestors from the place of beatified mortals, either to hell or back again upon this world. Fully understanding the way in which such quarrels arise, I have in this book shown how the husband, by varying the enjoyment of his wife, may live with her as with thirty-two different women, ever varying the enjoyment of her, and thus rendering satiety impossible. I have also taught all manner of useful arts and mysteries, by which she can render herself pure, beautiful, and pleasing in his eyes. Let me, therefore, conclude with the verse of blessing:—

“‘ May this treatise,’ Ananga-ranga, ‘ be beloved of man and woman, as long as the Holy River Ganges springs from Shiva with his wife Gauri on his left side ; as long as Lakshmi loves Vishnú, as long as Bramhá is engaged in the study of the Vedas, and as long as the earth, moon and sun endure.’

FINIS.’ ”



Lady Bumtickler's Rebels. A Comic Opera, In
Two Acts, As it was performed at Lady Bumtickler's
Private Theatre, in Birch-Grove, with unbounded
applause. The Songs adapted to Favourite Airs. Em-
bellished with Superb Prints.

And were you mad enough, said Clarissa, to go through this torture ?
Rapture ! Rapture ! my sweet girl, said Flirtilla, call it by no other
term. Female Flagellants. Part 1

To fall at the feet of an imperious mistress, obey her orders, have pardons
to ask her, were to me the sweetest enjoyments.

Rousseau's Confessions.

When it is considered how the sight of a captivating woman enflames
the soul, what she can do with her eyes, her motions, and dress, it will
not be wondered at, that any thing from her hand, free from cruelty,
should convey an exquisite pleasure. Fashionable Lectures.

London: Printed for GEORGE PEACOCK, And Sold at
No. 66, Drury-Lane. Price, One Guinea plain, or a
Guinea and an Half in colours.

8vo. (counts 4); pp. 75 in all ; six engravings.

Reproduced by Hotten as No. 3 of the "Library Illustrative
of Social Progress," 8vo.; pp. 106.

This pamphlet begins with an "Introduction," or dialogue
between Lady Belinda Flaybum and Lady Graveairs, in prose,

of 16 pages, which introduces the opera itself. The opera, partly in prose and partly in verse, is, in a literary point of view, one of the least worthless of the series;* in parts it is facetious and fairly amusing. There is a curious catalogue of books on the verso of the last page.

The Life, Adventures, Intrigues, and Amours of the celebrated Jemmy Twitcher. Exhibiting Many Striking Proofs To what Baseness the Human Heart is capable of Descending. The whole Faithfully compiled from Authentic Materials.

Tho' born to titles, and by fortune blest,
View here a peer, the public scorn and jest :
Yet from his vices we may reap some gain :
—The meanest reptiles do not crawl in vain.

London: Printed for JOHNATHAN BROUGH, at the Bible, near Temple Bar, Strand.

8vo. (counts 4); pp. 92 ex title; published about 1770.

This is a weak, trivial, badly written book, which gives no reliable information about the EARL OF SANDWICH, nicknamed Jemmy Twitcher.† The first 28 pages detail uninteresting events which occurred previous to the hero's birth, and are mainly in eulogy of his parents. Then are narrated some

* See ante, p. 239.

† See ante, p. 210.

mischievous and malicious pranks of his boyhood : his running away to Bath, where he forms the acquaintance of a young lady of easy virtue from whom he catches a disease; his drugging and debauching the servant girl at the school ; his escape from a ship, bound for New York, on which his father had embarked him to get rid of him. After these episodes we read of his marriage, and of his communicating "a disorder to his lady," and finally of his entry into parliament. "With all his faults (the author concludes) and which, perhaps, renders them greater, he is a man of uncommon sense and penetration. Suffice it therefore to say, that he lives, a monument of Superior Abilities, prostrated to the Worst of Purposes!"





Madame Birchini's Bance. A Modern Tale. With Considerable Additions, and Original Anecdotes collected in the Fashionable Circles. Now first published by Lady Termagant Flaybum.

To fall at the feet of an imperious mistress, obey her orders, have pardons to ask her, were to me the sweetest enjoyments.

Rousseau's Confessions, vol 1.

'Tis as great a provocative as Cantharides or Viper Broth, for it irritates the blood, and gives new vigour to the flagging spirits.

The Wanton Jesuit ; an Opera.

The Ninth Edition, with Beautiful Prints. London : Printed for GEORGE PEACOCK, And Sold at No. 66, Drury-Lane.

8vo. ; pp. 47, and one page not numbered, containing a "Catalogue of Books, Pamphlets, and Prints, ancient and modern, to be had at No. 66, Drury-Lane." Very curious. From it we learn that the original edition had "prints," and was sold at : in colours 9/- and plain 6/-. "Merchants, East India Captains, and others, who wish to send profitable ventures to foreign markets, will be allowed a considerable discount in purchasing a number of the above articles." The original edition must have been published about the same time as "Lady Bumtickle's Revels." This vol. is No. 5 of the "Library Illustrative of Social Progress," 8vo. ; pp. 57.*

* See ante, p. 239.

The "original anecdotes" are in prose, and are much of the same order as those in the "Exhibition of Female Flagellants;" but "Madame Birchini's Dance" is in verse, generally of a very doggerel kind; here and there however lines of some force and warmth occur:

"To look at her majestic figure
 "Would make you caper with more vigour!
 "The lightening flashing from each eye
 "Would lift your soul to ecstasy!
 "Her milk-white fleshy hand and arm,
 "That ev'n an Anchorite would charm,
 "Now tucking in your shirt tail high,
 "Now smacking hard each plunging thigh,
 "And those twin orbs that near 'em lye!
 "Then to behold her di'mond rings,
 "Ev'n them you'd find delightful things!
 "But above all, you'd love that other
 "That told you she was your Step-mother!
 "Then handing you the rod to kiss,
 "She'd make you thank her for the bliss:
 "No female Busby then you'd find,
 "E'er whipt you half so well behind!
 "Her lovely face, where beauty smiled,
 "Now frowning, and now seeming wild!
 "Her bubbies o'er their bound'ry broke,
 "Quick palpitating at each stroke!
 "With vigor o'er the bouncing bum
 "She'd tell ungovern'd boys who rul'd at home!" (p. 17)

It tells of a young nobleman, who, having through excess, become impotent, was, by Madame Birchini's skilful hand, restored to his former vigour, and ability to perform those conjugal duties for which his young wife pined.

Le Mari Féroce.

16mo. ; 3 vols. ; pp. 31, 31, 29 ; fancy title page without date, place, or other indication ; each vol. is in a fancy yellow paper wrapper, inscribed : "Collection Louis Jaugey Le Mari Féroce avec Six Eaux-fortes A Forest Lez Bruxelles" with a monogram L. J. ; in each volume are six etchings, very poor, both in design and execution ; they are nearly all free, but not obscene. LOUIS JAUGEY is at the same time author, illustrator and printer ; date of publication 1867 or 1870.

In this tedious, absurd, and incoherent adventure, which appeared originally as, "*La Fuit du 28 Juin à Liège*," and happened (so Jaugey has boasted) to himself, is narrated among other twaddle, the return of an injured husband, who catches his wife *en flagrant délit*, and his consequent vengeance. The book is utterly worthless, and the illustrations equally so.

The Merry Order of St. Bridget Personal Recollections of
The Use of the Rod By MARGARET ANSON York :
Printed for the Author's Friends MDCCCLVII

Square 8vo. ; pp. iv and 237 in all ; on the title page is a fleuron of a hand holding a birch ; toned paper ; published by HOTTEN in 1868 ; price 30/- ; 500 copies were struck off, of which only 50 had been distributed at Hotten's death, the remainder was sold in 1873 to Mr. Bouton of New York.

The authorship is attributed to the same gentleman who wrote for Hotten the "History of the Rod."

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The book consists of 12 epistles written by Miss Anson to a female friend; the first letter is dated 1868, while the title page bears 1857 in error.

A number of Ladies, assembled at a French Château during the second Empire, institute, as a pastime, "The Merry Order of St. Bridget," a society for the mutual application of the birch; to the practice of which they are all attached. Margaret Anson is the maid of one of these ladies, and is admitted into the order as a help. Her description of her own installation will give an idea of the rites of the order. But first let us admire her costume: "a chemise of fine lawn, trimmed with Valenciennes lace and insertion; a soft white flannel petticoat worked round the bottom with silk; another of white cashmere, very fine, with a flounce round the bottom edged with sky-blue velvet. For bodice I had one of my lady's embroidered ones, and over all the handsome blue peignoir; with ruchings of white; no stays or drawers, and nothing on my feet except blue morning slippers, with tiny white rosettes." (p. 25).

Thus prepared, Margaret is put into a small room adjoining that devoted to the Merry Order, and blindfolded with a handkerchief. "It seemed to me a long time I waited, but I suppose it was only a few minutes, and then some one entered the room.

"'Take off your cloak,' a voice said that I knew for that of Mrs. D—, an English Lady, fat, fair, and forty, full of life and fun, who had been one of the movers of the scheme—'Now

come with me!" The door of the tabagie was opened, and she led me in; then it was shut and locked, and I heard the sound of suppressed laughter all around me. Then a voice from the end of the room called 'Silence, if you please, ladies!' and three knocks sounded on a table, and the same voice asked 'Who comes there?'

"Prompted by Mrs. D—, I answered, 'A candidate for a place in the Merry Order of St. Bridget.'

"'Are you prepared to serve the Merry Order to the best of your power, and to assist, as bidden by your mistress, in the ceremonies thereof?'

"'I am.'

"'And do you bind yourself never to reveal aught that you see, hear, or do in this room, on peril of losing your place without a character?'

"'I do.'

"'Do you know the object of the Merry Order?'

"'I do.'

"'Detail it.'

"Again prompted, I replied, 'The wholesome and pleasant discipline of the rod, to be enforced by its members one upon another during their social meetings in this room.'

"'Have you ever been whipped?'

"'I have.'

"'Do you promise to submit to such flagellation as the Merry Order shall ordain for you without rebellion or murmuring thereat?'

“‘I do.’

“‘Prepare her.’

“I heard more tittering when this order was given, and I could feel that Mrs. D— was shaking with suppressed laughter as she obeyed the command, and took off my peignoir. She pinned up the petticoats and chemise to my shoulders, and then, my dear, I knew what was coming. Then some one else took hold of one of my hands, and Mrs. D— the other, and waited the word of command.

“‘Advance.’

“They led me forward, and at the first step a stinging blow from a birch fell on my hips from one side, then from the other, till I had gone the length of the room. I screamed and struggled, but it was all in vain ; my guides held me tight ; and by the time they stopped I could only sob and writhe.

“Then came another command, ‘Kneel down,’ and I knelt in front of the square ottoman ; the ladies held my hands across it, and Lady C— came down from her dais and whipped me till I hardly knew where I was. Then they made me stand up, and her ladyship said,

“‘Ladies of the Order of St. Bridget, do you receive Margaret Anson as a member and servitor sworn to do your bidding?’

“‘We do,’ said those who were not laughing.

“‘Let her see,’ was the next order, and at the word one lady let my clothes drop, and the other took the bandage from my

eyes. I was so smarting from the whipping I had received, that I could see nothing for a while, and Mrs. D— took me by the arm and led me to the bottom of the room again. When I recovered myself enough to look about me, I saw a sight that the newspaper man, whose paragraph I mentioned in my last, never dreamed of, I am sure. * * *

“Every lady held a rod in her hand, made of lithe and strong twigs, tied up with ribbons that corresponded with the colours of her dress. * * * On the ottoman over which I had knelt to receive my final castigation lay two more rods.

“‘Margaret Anson, approach,’ said Lady C— once more, and I went timidly forward, wondering whether any more whipping was in store for me.

“‘Kneel down.’

“I knelt, and she presented me with a rod, and informed me that I was now a servitor of the Merry Order of St. Bridget—allowed to join their ceremonies, and bound to do their bidding; and then I was made to go and stand at the bottom of the room ready to do to the next comer as the ladies had done to me.” (p. 27).

But, as may be supposed, the repeated details of females birching each other can admit of little variety, and must soon become tedious; to obviate this, reminiscences are called forth by some of the ladies, into which the male element is introduced. One anecdote, of a gentleman, who, passing himself off as a government inspector of schools, visits the various

girls' seminaries, and has the pupils whipped before him, is racy. (p. 191).

The author adopts the tenet that delicacy and *savoir faire* are requisite in administering the birch. "There is (he writes) a great difference in the style of whipping. There is no enjoyment either in the use or endurance of the rod when it is vulgarly used, like a woman would strike in a passion; but when an elegant, high-bred woman wields it with dignity of mien and grace of attitude, then both the practice and suffering become a real pleasure."* (p. 181).

The following extract from "A History of the Rod" (p. 336), while purporting to notice "an old French novel," so closely describes the volume under consideration, that it goes far, in my opinion, to strengthen the belief that both works are from the same pen. Certain it is that Hotten got both of them from the same man.

"An old French novel which we cursorily examined at one of the quays on the Seine in Paris, contained a graphic description of a kind of romantic whipping club which existed in that city a short time previous to 'The Terror.' The ladies who were members of this gay institution administered the Rod to each other with charming elegance! A trial preceded each correction, and if a lady was found guilty, she was straightway disrobed and birched by her companions. Many women of high rank, if we can believe what was written in the

* The above is an evident plagiarism upon a passage in "The Exhibition of Female Flagellants," cited ante, p. 242.

book—the title of which was, we think, ‘The Chateau at Tours’—belonged to this society, and received from their companions personal chastisement. These noble dames were also described in the book as leaders of fashion and inventors of new modes, some of which, judging by the description given of them in the book, must evidently have been not unlike the dress worn by Mother Eve.”

Mysteries of Flagellation or, A History of the Secret Ceremonies of the Society of Flagellants. The Saintly Practice of the Birch! St. Francis whipped by the Devil! How to subdue the Passions, by the Art of Flogging! With many Curious Anecdotes of the Prevalence of this Peculiar Pastime in all Nations and Epochs, whether Savage or Civilized. Printed by C. BROWN, 44 Wych Street, Strand. Price 2d.

At the head of the title is repeated “Price Twopence” in full, and the title has further a large wood cut representing a girl undressing herself, on either side of her stand an old man and woman, each holding a birch, the man has in his left hand a piece of cord, and in the background is a folding ladder.

This publication was issued in 1863, and consists of a single sheet forming 8 pages. It was called forth by the arrest of Mrs. Potter on the charge of flogging a girl against her will.

The pamphlet, which, considering its class, is not badly written, gives a superficial sketch of the History of Flagellation

from the earliest ages, and notices more particularly some of the noted establishments of London, among others the "White House," the "den of Mother Cummins," the "Elysium in Brydges Street." &c.

The account of the Potter affair I will give in full: "On that date (July, 1863), under the auspices of the Society for the Protection of Females, seizure was made at the then notorious 'Academy' of Sarah Potter, alias Stewart, in Wardour Street,* and a rare collection of Flagellation appurtenances taken to the Westminster Police Court, when the general public, for the first time, became aware that young females were decoyed into Stewart's School of Flogging, to undergo the ordeal of the birch from old and young Flagellists, for the benefit of the woman Stewart. These curious specimens of her stock-in-trade consisted of a folding ladder, with straps, birch rods, furze brooms and secret implements, for the use of male and female.

"Her method of conducting business was to get hold of young girls, board, lodge, and clothe them, and in return they were obliged to administer to the lust of the patrons of the boarding-house. They were flogged in different ways. Sometimes strapped to the ladder, at others were flogged round

* This is not strictly correct. The seizure took place at No. 3, Albion Terrace, King's Road, Chelsea, to which house Mrs. Potter had removed from Wardour Street some months previously. She is the same woman as that mentioned at p. xliii of the Introduction.

the room—at times they were laid on the bed. Every device or variation which perverted ingenuity could devise was resorted to to give variety to the orgies, in return for which the mistress of the house was paid sums varying from £5 to £15. The profits of this school enabled Stewart to keep a country house and fancy man, to the great scandal of the community.”

The above account is exaggerated. It cannot be said that the girl was flogged against her will, for she was in the habit of birching gentlemen, and even of submitting to be whipped herself when well paid. Certain it is that she returned to Mrs. Potter after her release from prison, and lived with her a considerable time in Howland Street.

Mrs. SARAH POTTER, alias Stewart, was a bawd of some importance, and at one time made a good deal of money. During her chequered career she changed her residence very frequently, having lived at Castle Street, Leicester Square, where, I believe, she commenced business, then in Wardour Street, then in Albion Terrace, King's Road, Chelsea, then in Howland Street, Tottenham Court Road, where she was convicted of selling indecent books, and sent to prison, then in Old Kent Road, and finally in Lavinia Grove, King's Cross, where she died in 1873.

The flagellations which went on under her auspices were chiefly administered to gentlemen, although girls were of course at times castigated. Her speciality was for procuring very young girls, with whose parents she generally managed to make arrangements before hand, so as to keep herself free from scrapes. These children she would dress up in fancy clothes and teach them various tricks for the amusement of her customers.

qq



N **The New Epicurean; or, The Delights of Sex,**
Facetiously and Philosophically Considered, in
Graphic Letters Addressed to Young Ladies of
Quality.

———"domi maneat paresque nobis
Novem continuas fututiones."
Catullus. Carmen xxxii.

A New Edition. London: 1740. [Reprinted 1865.]

8vo.; pp. 92; 8 coloured lithographs, including a fancy title page, inscribed "The New Epicurean 1740.;" drawing and execution very second rate. It is no "reprint," but an original work, first published by W. Dugdale in 1865, and sold at £1. 11. 6; about 500 copies were struck off.

Reprinted in 1875; title identical, with exception of slight alterations in the punctuation, and a change of the termination of the impress into "(Reprinted 1875)." Small 8vo.; pp. 117; the same 8 lithographs reproduced from the original stones; this edition was printed in Brussels for a London bookseller.

The author and artist is EDWARD SELLON.

In "The New Epicurean," under the name of Sir Charles, Sellon has depicted a course of life and a habitation which were entirely to his taste. "I am a man (he tells us) who, having passed the rubicon of youth, has arrived at that age when the

passions require a more stimulating diet than is to be found in the arms of every painted courtesan.

“That I might the better carry out my philosophical design of pleasure without riot, and refined voluptuous enjoyment without alloy, and with safety, I became the purchaser of a suburban villa, situate in extensive grounds, embosomed in lofty trees, and surrounded with high walls. This villa I altered to suit my taste, and had it so contrived that all the windows should face towards the road, except the French ones, which opened on the lawn from a charming room, to which I had ingress from the grounds at the back, and which was quite cut off from the rest of the house. To render these grounds more private, high walls extended like wings from either side of the house and joined the outer walls. I thus secured an area of some three acres of woodland which was not overlooked from any quarter, and where everything that took place would be a secret unknown to the servants in the villa.

“The grounds I had laid out in the true English style, with umbrageous walks, alcoves, grottoes, fountains, and every adjunct that could add to their rustic beauty. In the open space facing the secret apartment before alluded to was spread out a fine lawn, embossed with beds of the choicest flowers, and in the centre, from a bouquet of maiden’s blush roses appeared a statue of Venus, in white marble; and at the end of every shady valley was a terminal figure of the god of gardens in his various forms; either bearded like the antique head of the

Indian Bacchus; or soft and feminine, as we see the lovely Antinous; or Hermaphroditic (sic)—the form of a lovely girl with puerile attributes. In the fountains swam gold and silver fish, whilst rare crystals and spars glittered amidst mother o' pearl at the bottom of the basons.

"The gardeners who kept this happy valley in order were only admitted on Mondays and Tuesdays, which days were devoted by me entirely to study, the remaining four being sacred to Venus and love.

"This garden had three massive doors in its walls, each fitted with a small lock made for the purpose, and all opened with a gold key, which never left my watch guard.

"Such were the external arrangements of my Capræ. Now, with a few words on the internal economy of my private *salle d'amour* I have done.

"This apartment, which was large and lofty, was, in its fittings and furniture entirely *en Louis Quinze*, that is to say, in the latest French mode; the walls were pannelled, and painted in pale French grey, white and gold, and were rendered less formal by being hung with exquisite paintings by Watteau. Cabinets of buhl and marqueterie lined the sides, each filled with erotic works by the best authors, illustrated with exquisite and exciting prints, and charmingly bound. The couches and chairs were of ormolu, covered *en suite* with grey satin, and stuffed with down. The legs of the tables were also gilt, the tops were slabs of marble, which, when not in use for the de-

licious collations (which were from time to time served up through a trap door in the floor) were covered with rich tapestries. The window curtains were of grey silk, and Venetian blinds, painted a pale rose colour, cast a voluptuous shade over the room.

“The chimney piece was of marble, large, lofty, and covered with sculpture in relief, representing beautiful naked children of both sexes, in every wanton attitude, entwined with grapes and flowers, carved by the hand of a master. The sides and hearth of this elegant fireplace were encrusted with porcelain tiles of rare beauty, representing the triumph of Venus, and silver dogs were placed on either side to support the wood, according to the style in vogue in the middle of the last century.

“To complete the coup d’œil, my embroidered suit of garnet velvet, plumed hat, and diamond hilted sword were carelessly flung upon a chair, while the cabinets and sideboards were covered with costly snuff boxes and china. Such were some of the striking features of this delightful chamber. As for the rest of the house, it was furnished like any other respectable domicile of our times.

“My establishment consisted of a discreet old house-keeper, who was well paid, and not too sharply looked after in the little matters of perquisites and peculations ; a bouncing, blooming cook ; and a sprightly trig housemaid ; who were kept in good humour by an occasional half guinea, a holiday, and a chuck under the chin. Beyond these innocent liberties they were not molested.”

In this Elysium then Sir Charles indulges in debaucheries of every kind, chiefly with young girls who are brought to him by a schoolmistress, a tenant of his. Sir Charles is married, but his Lady Cecilia in no way interferes with his voluptuous idiosyncracies, but joins him in his orgies, and indeed enjoys a little page of her own. However the book is made to finish quasi-tragically. Cecilia, unknown to her husband, has an intrigue with her cousin Lord William; Sir Charles surprises them *en flagrant délit*, a duel is fought on the spot, in which both combatants are slightly wounded; after which the lady enters a convent, and assumes the black veil. Sir Charles now takes a disgust to his villa, which he sells, and retreats, with Phœbe and Chloe, his two female servants, Daphnis, my lady's page, and old Jukes, his housekeeper, to his Herefordshire estate.

He continues: "Having 'lived every day of my life' as the saying is, you will readily suppose that I cannot perform the feats of Venus I once indulged in, but two or three blooming little girls, who pass for the sisters and cousins of Phœbe and Chloe, serve to amuse me by their playfulness, and tumbling about showing their beauties, sometimes stir my sluggish blood into a thrill."

The scenes depicted, many of which are doubtless from the author's own experience, and may be considered to a certain extent auto-biographical, are remarkable for an ultra lasciviousness, and a cynicism worthy of the Marquis de Sade (barring cruelty, which is never practised).

The book, which, for reasons that are not evident, is in the form of letters to various women, is written with ability. In accordance with the false indication of the title page, the scene and costume (of plates as well as text) are thrown back into the last century, but the delusion is very clumsily carried out.

Porttural Rebels : or, the History of King's-Place, and other Modern Nunneries. Containing their Mysteries, Devotions, and Sacrifices. Comprising also, The Ancient and Present State of Promiscuous Gallantry : With the Portraits of the most Celebrated Demireps and Courtezans of this Period : As well as Sketches of their Professional and Occasional Admirers. By a MONK OF THE ORDER OF ST. FRANCIS. In Two Volumes. Vol. 1. The Second Edition, Corrected and Improved, with a Variety of Additions.

*Il vero est, quod ego mihi puto palmarium,
Me reperisse, quo modo adolescentulus
Meretricum ingenia & mores possit noscere :
Mature ut cum cognorit, perpetuo oderit.*

Ter. Eun. Act 5. Sc. 4.

London : Printed for M. GOADBY, Pater-noster-Row. 1779.

12mo.; pp. vol. 1, 20 unnumbered of titles, dedication, and introduction, and 279, vol. 2, pp. 270, excluding the two titles

In the second vol. the Nos. of pages 193 to 252 (inclusive), and chaps. 37 to 42 have a star attached, indicating probably new matter added to this second edition.

It would be a boon to the student if this most entertaining

work, which is also valuable for the vivid picture it gives of the London life of the period, were rescued from the oblivion into which it has fallen, carefully reprinted, and edited by one conversant with the "fast life" of those days, and who could fill out the names which now are only in skeleton. The title does not promise too much. The various "Nunneries" and their inmates are fully described, and some of the entertainments (see vol. 2, p. 24 and 206) provided by the "Lady Abbesses" for their patrons, are portrayed in glowing colours. The houses of rendezvous are not omitted, and sketches of the careers of the most notorious demireps of both sexes are given. Some of the tales, especially that of Miss P-lm-r (vol. 1, p. 76), are quite dramatic. Sam. Foote, George Selwyn, the Duke of Queensberry (Lord Piccadilly), and others of note are introduced. Various curious facts and customs are related; among others: The first brothel on the Continental principle was founded by MRS. GOADBY, whom the author calls "the great Goadby," at Berwick Street, Soho (was Mrs. Goadby any relation to the publisher of the book? the names are identical). The filthy and preposterous fashion in female head-dresses is described, when "the head was not opened" sometimes for more than a month, and became infested with vermin of all kinds. (vol. 1, p. 102). The origin of "Cork Rumps" (vol. 1, p. 201). The general sale and use of Dildos, called here, "Bijoux Indiscrets, Indiscreet Toys," &c. Here is the author's own quaint and terse summary

of the contents of his book : " a variety of pictures of Keepers, Petticoat-Pensioners, Old Virgins, Wives and Widows, troubled with the *furor uterinus*, Young Letchers debilitated, and impotent old Dotards flattered into a belief of their vigour and amorous abilities ; the Portraits of the most celebrated Thais's and Demi-reps upon the *Ton*, in a variety of whimsical, lascivious and meretricious devices ; &c." (vol. 2, p. 258).

To this I may add that a very full account of Medmenham Priory* is given in the introduction to the first volume.

In a catalogue of George Peacock,† the two volumes are offered for 8/-.

The work has been translated into French as :

" **Les Séraîls de Londres**, ou Les Amusemens Nocturnes. Contenant Les Scènes qui y sont journellement représentées, les Portraits et la Description des Courtisannes les plus célèbres, et les Caractères de ceux qui les fréquentent. Traduit de l'Anglais. Tome Premier. A Paris, Chez BARBA, Libraire, Palais Egalité, derrière le Théâtre de la République, no. 51. AN IX. (1801.)"

12mo. (counts 6) ; pp. vol. 1 xxiv and 150, vol 2 152, vol. 3 146, vol. 4 160, ex titles ; to each vol. there is an engraving, as frontispiece, fairly executed and not obscene.‡ This translation contains the same matter as the English original, although the arrangement is somewhat altered.

* See ante, p. 234.

† That mentioned at p. 303, ante.

‡ Bibliographie des ouvrages relatifs à l'amour, &c., vol. 6, p. 267.



**L'Obserbateur Anglois, ou Correspondance Secrete
entre Milord All'eye et Milord Alle'ar. (sic)**

Singula quæque notando. Hor.

**Tome Premier. A Londres, Chez JOHN ADAMSON.
MDCCLXXVII.**

12mo.; 4 vols.; vols. 1 and 2 date 1777, and have each a small fleuron on title pages; vols. 3 and 4 have six stars, placed triangularly, in place of the fleuron, and date 1778; in the title of the second volume only is the comma rightly placed in the word "All'ear;" printed at Amsterdam.

These four volumes were written by PIDANSAT DE MAIROBERT.* After his death the work was continued by an unknown hand as:

**"L'Espion Anglois, ou Correspondance Secrete entre
Milord All'eye et Milord All'ear.**

Singula quæque notando. Hor.

Nouvelle Edition, revue, corrigée & considérablement augmentée. Tome Cinquieme. A Londres, chez John Adamson. MDCCLXXXIII."

12mo.; identical in form with "L'Observateur;" small

* La France Littéraire, vol. 7, p. 150.

fleuron on title pages; vols. 5, 6, and 7 date 1783, vols 8, 9, and 10, 1784. Barbier supposes these 6 vols. to contain extracts from the "Mémoires Secrets de Bachaumont," which, as Quérard points out, is not the case; he adds: "Les dix volumes ont été réimprimés plusieurs fois* sous le titre de **L'Espion anglais**, notamment de 1780—1785. Plus tard, on a ajouté un volume de supplément." This volume I have never seen.

These 10 volumes contain a vast amount of most curious and interesting matter, interspersed, it must be owned, with much which is now effete and comparatively useless. They were abridged into 2 vols., 8vo., with title:

"L'Espion Anglais ou Correspondance entre deux milords sur les mœurs publiques et privées des Français. Tome Premier. A Paris, Chez LÉOPOLD COLLIN, Libraire, rue Gît-le-Cœur, no. 4. 1809."

These two volumes embrace strictures on the French nobles and clergy; notices of remarkable law suits, of the opera and theatres; descriptions of the scenes which were then nightly enacted at the Palais Royal, of actresses, prostitutes, procuresses, notably of Justine Paris and of Mme. Gourdan, whose house and its contents are minutely described; anecdotes of several remarkable personages, among others Mme. du Barri, d'Alembert, Fréron, Voltaire, Rousseau, &c.; account of the publication of "Parapilla" and "La Foutromanie," together with

* I have seen the following odd volumes, all with the 6 stars, and the dates in Roman letters: "L'Observateur," vols. 1 and 2, 1784, vol. 4, 1785. "L'Espion" vol. 8, 1784, vols. 5, 6, 9, 10, 1785.

much other interesting matter. They contain in fact the most curious articles of the 10 vols. above noted.

[Les deux présents volumes sont la collection des articles les plus inconvenants, pour ne pas dire libres, que renferment les dix volumes de l'édition publiée de 1777 à 1784. La table des matières prouvera combien ces deux volumes-ci sont curieux, et peu décents.]*

To make the series complete another work should be added, viz. :

“Anecdotes Échappées à L’Observateur Anglois et aux Mémoires Secrets, en forme de correspondance ; pour servir de suite a ces deux ouvrages. Tome Premier. A Londres, Chez John Adamson. 1788.”

Large 12mo.; 3 vols ;† pp. 372, and 360 in all. This work possesses no great merit and little interest ; the anecdotes are neither so original nor so *piquant* as in the “Observateur” or “Espion ;” in form these two volumes are not serial with any edition of the “Espion” I have seen.

MATHIEU-FRANÇOIS PIDANZAT DE MAIROBERT was born at Chaource in Champagne, February 20, 1727, and died at Paris, March 27, 1779. Brought at an early age to Paris, he was educated by Madame Doublet de Persan, and admitted into that circle of literary men who assembled daily in her apartment, and who collected the materials which were afterwards

* See ante, end of the Introduction.

† Bibliographie des Ouvrages relatifs à l’Amour, &c., vol. 1, p. 244.

published as "*Mémoires secrets de Bachaumont*.". Mairobert was "censeur royal," and enjoyed the title of "secrétaire du roi," but becoming implicated in the affair of the Marquis du Brunoy, he felt the disgrace so keenly that he committed suicide by shooting himself, after having opened his veins in a bath. Several details concerning him are given in the "*Mémoires de Bachaumont*," above mentioned, and a list of his works will be found in the "*Biographie Universelle* (Michaud)," "*La France Littéraire*," &c.

* At p. 343 of his "*Curiosités Littéraires*," M. L. Lalanne gives an account of the *salon* of Mme. Doublet, who did not go out of her apartment a single time during 40 years.





Phœbe Kissagen; or, the Remarkable Adventures, Schemes, Wiles, and Devilries of Une Maquerelle; being a sequel to the "New Epicurean."

Sir Toby—"Do'st thou think that because thou art virtuous there shall be no more cakes and ale?"—

Clown—"Yes! by St. Anne, and ginger shall be hot i'the mouth too!"—
Twelfth Night; or, What you will.

London: 1743. [Reprint.]

8vo.; pp. 96; 8 badly done coloured lithographs; title printed in red and black; this is not a "reprint," but an original publication of 1866; price two guineas; issue 500 copies. The author, Edward Sellon, thinking that his MS. did not contain sufficient matter to form a volume, sent the publisher, W. Dugdale, another tale to make it up, but "Phœbe Kissagen" being found ample, the second tale was not published; this will however explain the following remark in Dugdale's catalogue: "to which is added, Scenes in the Life of a Young Man, a narrative of amorous exploits;" no such scenes are in the volume.

The work has been reprinted; and was issued in January 1876, in small 8vo.; pp. 99; the title printed in black only, and

identical in wording, except that the impress becomes: "London, 1743 (Reprinted 1875)." This edition contains the whole of the matter comprised in the original, but some slight alterations have been made. There are no illustrations, although the original stones are still in existence.

"Phœbe Kissagen," which, after the fashion of several French books of the last century, is put in the form of letters addressed to a Lady of title, begins with an account of the death of Sir Charles,* who expires during the moment of copulation with his favourite concubine Phœbe. The "good gentleman" leaves Phœbe and Chloe £3000 each, with which they repair to London, and purchase a bagnio in Leicester Fields. All the rooms in the establishment are furnished with peep holes, through which the mistress is enabled to observe, unobserved, every thing that goes on in her house, and the description of the various scenes she witnesses, occupies the greater part of the book.

The rest of the volume is devoted to "The Bagnio Correspondence," or letters received by Phœbe from her numerous clients, male and female, through which their various and peculiar tastes are exhibited.

The book ends almost with a moral, for Phœbe, when arrived at a mature age, falls in love with, and marries a young fellow calling himself Captain Jackson, "a man of desperate fortunes,

* See ante, p. 314.

a gamester and duellist." This gentleman soon squanders all her earnings, and eventually communicates to her a "horrid disease," so that the unhappy Phœbe has to quit London, and retires to a "quiet village, where her former career was unknown."

"Phœbe Kissagen" is cleverly written, and although the scenes, and the language which describes them, are of the grossest kind, there is a certain tone about the book which denotes its author to be a gentleman. As in "The New Epicurean," the dress and associations are of the last century.

The Phoenix of Sodom, or the Vere Street Coterie.

Being an Exhibition of the Gambols Practised by the Ancient Lechers of Sodom and Gomorrah, embellished and improved with the Modern Refinements in Sodomitical Practices, by the members of the Vere Street Coterie, of detestable memory. Sold by J. COOK, at

And to be had at all the Booksellers. 1813. HOLLOWAY, Printer, Artillery Lane, Tooley Street.

Large 8vo.; pp. 71. There is a copy in the British Museum.

This book is written by a lawyer, who signs himself HOLLOWAY, 6, Richmond Buildings, Soho (possibly a relation of the printer); it is in defence of, and for the benefit of James Cook, landlord of the White Swan Public House in Vere Street, Clare Market, where the Sodomitical Club assembled. Cook had been fleeced whilst in Newgate by an attorney named WOOLLEY,

under pretence of "bringing him through," and had, as Holloway opined, been in many other ways oppressed. It will be noticed that on the title page a space is left for Cook to fill in his address. It appears that Cook had not been guilty of the capital offence, his crime being limited to his keeping a house for the purpose. He offered, in the hope of mitigating his punishment, to divulge the names of the noble and wealthy frequenters of his house, but this only incensed the ministers the more, and he was ordered to the pillory forthwith. That Cook's revelation, had it been permitted, would have compromised many men of position, there can be no doubt, "for there is scarcely any description of men, but some individual is comprehended in the associates of this vice; even men in the sacerdotal garb have descended from the pulpit to the gully-hole of breathing infamy in Vere-street, and other places for similar vice:" &c. (p. 23).

"The fatal house in question was furnished in a style most appropriate for the purposes it was intended. Four beds were provided in one room:—another was fitted up for the ladies' dressing-room, with a toilette, and every appendage of rouge, &c. &c.:—a third room was called the Chaple, (sic) where marriages took place, sometimes between a *female grenadier*, six feet high, and a *petit maitre* not more than half the altitude of his beloved wife! These marriages were solemnized with all the mockery of *bride maids* and *bride men*; and the nuptials were frequently consummated by two, three, or four couple, in the

same room, and in the sight of each other ! incredible as this circumstance may appear, the reader may depend it is all provable:—the upper part of the house was appropriated to wretches who were constantly in waiting for casual customers ; who practised all the allurements that are found in a brothel, by the more natural description of prostitutes ; and the only difference consisting in that want of decency that subsists between the most profligate men and depraved women.—Men of rank, and respectable situations in life, might be seen wallowing either in or on the beds with wretches of the lowest description : but the perpetration of the abominable act, however offensive, was infinitely more tolerable than the shocking conversation that accompanied the perpetration ; some of which, Cook has solemnly declared to me, was so odious, that he could not either write, or verbally relate. It seems many of these wretches are married ; and frequently, when they are together, make their wives, who (sic) they call *Tommies*, topics of ridicule ; and boast of having compelled them to act parts too shocking to think of ;—an instance of which I must relate, because the history of the country furnishes a precedent, that consigned a peer of the realm, and his infamous associate, to the gallows : I allude to LORD AUDLEY's case, who was convicted of rape and sodomy at one time with his own wife.*—The instance I

* Lord Audley was, in 1631, tried before his peers, found guilty, and beheaded on Tower Hill. See "The Tryal and Condemnation of Mervin, Lord Audley Earl of Castle-Haven. At Westminster, April the 5th 1631. For

shall relate was told at Vere-street by the husband, to many of the wretches, and the partner of his guilt, then present, who joined in the relation, as if it had been a meritorious act :— this ill-fated woman had been brought to that pitch of infamy, that she frequently endured it, as if it was no offence even to modesty ! the dreadful fellow, who is the subject of the narration, is one of three miscreants living together in the same public office in the city, one of whom is known by the appellation of *Venus*.

“ It seems the greater part of these reptiles assume feigned names, though not very appropriate to their calling in life : for instance, Kitty Cambric is a Coal Merchant ; Miss Selina a Runner at a Police office ; Black-eyed Leonora, a Drummer ; Pretty Harriet, a Butcher ; Lady Godina, (sic) a Waiter ; the Duchess of Gloucester, a gentleman’s Servant ; Duchess of Devonshire, a Blacksmith ; and Miss Sweet Lips, a Country Grocer. It is a generally received opinion, and a very natural one, that the prevalency of this passion has for its object effeminate delicate beings only : but this seems to be, by Cook’s account, a mistaken notion ; and the reverse is so palpable in many instances, that Fanny Murry, Lucy Cooper, and Kitty Fisher, are now personified by an athletic Bargeman, an Herculean Coal-heaver, and a deaf tyre Smith : the latter of these monsters has two

Abetting a Rape upon his Countess, Committing Sodomy with his Servants, and Commanding and Countenancing the Debauching his Daughter. &c. London, Printed in the Year, 1699.” 8vo. (counts 4) ; pp. 8 unnumbered and 31.

sons, both very handsome young men, whom he boasts are full as depraved as himself. These are merely part of the common stock belonging to the house; but the visitors were more numerous, and, if possible, more infamous, because more exalted in life: and *these ladies*, like the ladies of the petticoat order, have their favorite men; one of whom was White, a drummer of the guards, who, some short time since, was executed for a crime of the most detestable description with Hebden an ensign.* White, being an universal favourite, was very deep in the secrets of the fashionable part of the coterie; of which he made a most ample confession in writing, immediately previous to his execution; the truth of which he averred, even to his last moments; but it is impossible to give it literally, for the person who took it, in the presence of a magistrate, said that the recital made him so sick he could not proceed." (pp. 10 to 14).

"That the reader may form some idea of the uncontrollable rage of this dreadful passion, Cook states, that a person in a respectable house in the city, frequently came to his sink of filth and iniquity, and stayed several days and nights together; during which time he generally amused himself with eight, ten, and sometimes a dozen different boys and men!—" (p. 17).

"Sunday was the general, and grand day of rendezvous! and

* Ensign John Newball Hepburn (not Hebden) and Thomas White were convicted at the Old Bailey, in December 1810, for an unnatural crime committed on 27th of the previous May, at the White Swan in Vere St., found guilty, and both sentenced to death.

to render their excuse the more entangled and doubtful, some of the parties came a great distance, even so much as thirty miles, to join the festivity and elegant amusements of grenadiers, footmen, waiters, drummers, and all the Catamite brood, kneaded into human shape, *from the sweepings of Sodom, with the spawn of Gomorrah.*" (p. 22).

The existence of such a club could not be kept entirely secret; the Bow-street magistrates had their suspicions some time before its actual dissolution in July 1810. In a journal of the time we read: "About 11 o'clock last Sunday evening, three separate parties of the patrol, attended by constables, were detached from Bow-street upon this service; and such was the secrecy observed, that the object of their pursuit was unknown, even at that moment, to all but the confidential agents of Mr. Read, who headed the respective parties. The enterprize was completely successful."—

Twenty three individuals were captured, and taken to the watch-house of St. Clement's Danes; whence they were "conveyed in hackney-coaches, between ten and eleven on Monday, to Bow-street for examination," amidst an "enraged multitude, the majority of whom were females," and who were so violent that "it was with the utmost difficulty the prisoners could be saved from destruction."

At the Middlesex Sessions, Clerkenwell, on Saturday 22nd September following, seven of these men, viz., William Amos, alias Sally Fox; James Cooke, the landlord; Phillip Kett,

William Thomson, Richard Francis, James Done, and Robert Aspinall were tried, and all found guilty. Amos, having been twice before convicted of similar offences, was sentenced to three years' imprisonment, and to stand once in the pillory in the Haymarket, opposite Panton street; Aspinall, as not having appeared so active as the others, to one year's imprisonment; and the rest were each sentenced to two years' imprisonment, and the pillory in the same place.

The treatment they experienced at the hands of the mob whilst they were in the pillory was most brutal; the following account of it I extract from a newspaper of the time:

"The disgust felt by all ranks in Society at the detestable conduct of these wretches occasioned many thousands to become spectators of their punishment. At an early hour the Old Bailey was completely blockaded, and the increase of the mob about 12 o'clock, put a stop to the business of the Sessions. The shops from Ludgate-Hill to the Haymarket were shut up, and the streets lined with people, waiting to see the offenders pass. Four of the latter had been removed from the House of Correction to Newgate on Wednesday evening, and being joined by Cooke (sic) and Amos, they were all ready to proceed to the place of punishment.

"Shortly after twelve, the *ammunition waggons* from the neighbouring markets appeared in motion. These consisted of a number of carts which were driven by butchers' boys, who had previously taken care to fill them with the offal, dung, &c. appertaining to their several slaughter-houses. A number of hucksters were also put in requisition, who carried on their heads baskets of apples, potatoes, turnips, cabbage-stalks, and other vegetables, together with the remains of divers dogs and cats. The whole of these were sold to the populace at a high price, who spared no ex-

pence to provide themselves with the necessary articles of assault.

"A number of fishwomen attended with stinking flounders and the entrails of other fish which had been in preparation for several days. These articles, however, were not to be sold, as their proprietors, hearty in the cause, declared they wanted them 'for their own use.'

"About half-past 12 the Sheriffs and City Marshals arrived with more than 100 Constables mounted and armed with pistols, and 100 on foot. This force was ordered to rendezvous in the Old Bailey Yard, where a caravan, used occasionally for conveying prisoners from the gaols of London to the Hulks, waited to receive the culprits. The caravan was drawn by two shaft horses, led by two men, armed with a brace of pistols. The gates of the Old Bailey Yard were shut, and all strangers turned out. The miscreants were then brought out, and all placed in the caravan. Amos began a laugh, which induced his vile companions to reprove him, and they all sat upright, apparently in a composed state, but having cast their eyes upwards, the sight of the spectators on the tops of the houses operated strongly on their fears, and they soon appeared to feel terror and dismay. At the instant the church clock went half-past twelve, the gates were thrown open. The mob at the same time attempted to force their way in, but they were repulsed. A grand sortie of the police was then made. About 60 officers, armed and mounted as before described, went forward with the City Marshals. The caravan went next, followed by about 40 officers and the Sheriffs. The first salute received by the offenders was a volley of mud, and a serenade of hisses, hooting, and execration, which compelled them to fall flat on their faces in the caravan. The mob, and particularly the women, had piled up balls of mud to afford the objects of their indignation a warm reception. The depots in many places appeared like pyramids of shot in a gun wharf. These were soon exhausted, and when the caravan passed the

old house which once belonged to the notorious Jonathan Wild, the prisoners resembled bears dipped in a stagnant pool. The shower of mud continued during their passage to the Hay-market. Before they reached half way to the scene of their exposure, they were not discernable as human beings. If they had had much further to go, the cart would have been absolutely filled over them. The one who sat rather aloof from the rest, was the landlord of the house, a fellow of a stout bulky figure, who could not stow himself away as easily as the others, who were slighter ; he was therefore, as well on account of his being known, attacked with double fury. Dead cats and dogs, offal, potatoes, turnips, &c. rebounded from him on every side ; while his apparently manly appearance drew down peculiar execrations on him, and nothing but the motion of the cart prevented his being killed on the spot. At one o'clock four of them were exalted on a new pillory, made purposely for their accommodation. The remaining two, Cooke and Amos, were honoured by being allowed to enjoy a triumph in the pillory alone. They were accordingly taken back in the caravan to St. Martin's watch-house. Before any of them reached the place of punishment, their faces were completely disfigured by blows and mud ; and before they mounted, their whole persons appeared one heap of filth. Upwards of 50 women were permitted to stand in the ring, who assailed them incessantly with mud, dead cats, rotten eggs, potatoes, and buckets filled with blood, offal, and dung, which were brought by a number of butchers' men from St. James's Market. These criminals were very roughly handled ; but as there were four of them, they did not suffer so much as a less number might. When the hour was expired, they were again put in the cart, and conveyed to Cold Bath Fields Prison, through St. Martin's-lane, Compton-street, and Holborn, and in their journey received similar salutes to what they met with in their way from Newgate. When they were taken from the stand, the butchers' men, and the women, who had been so active, were plentifully regaled with gin and beer, procured

from a subscription made upon the spot. In a few minutes, the remaining two, Cook, (who had been the landlord) and Amos, alias Fox, were desired to mount. Cook held his hand to his head, and complained of the blows he had already received; and Amos made the same complaint, and shewed a large brick bat, which had struck him in the face. The Under Sheriff told them that the sentence must be executed, and they reluctantly mounted. Cook said nothing; but Amos seeing the preparations that were making, declared in the most solemn manner that he was innocent; but it was vociferated from all quarters that he had been convicted before, and in one minute they appeared a complete heap of mud, and their faces were much more battered than those of the former four. Cook received several hits in his face, and he had a lump raised upon his eyebrow as large as an egg. Amos's two eyes were completely closed up; and when they were untied, Cook appeared almost insensible, and it was necessary to help them both down and into the cart, when they were conveyed to Newgate by the same road they had come, and in their passage they continued to receive the same salutations the spectators had given them in going out. Cook continued to lie upon the seat in the cart, but Amos lay down among the filth, till their entrance into Newgate sheltered the wretches from the further indignation of the most enraged populace we ever saw. As they passed the end of Catherine-street, Strand, on their return, a coachman stood upon his box, and gave Cook five or six cuts with his whip.

"It is impossible for language to convey an adequate idea of the universal expressions of execration, which accompanied these monsters on their journey; it was fortunate for them that the weather was dry, had it been otherwise they would have been smothered. From the moment the cart was in motion, the fury of the mob began to display itself in showers of mud and filth of every kind. Before the cart reached Temple-bar, the wretches were so thickly covered with

filth, that a vestige of the human figure was scarcely discernible. They were chained, and placed in such a manner that they could not lie down in the cart, and could only hide and shelter their heads from the storm by stooping. This, however, could afford but little protection. Some of them were cut in the head with brickbats, and bled profusely. The streets, as they passed, resounded with the universal shouts and execrations of the populace."

The practice of sodomy in England was not confined to London, or to the votaries of the Vere Street Coterie; very numerous were the convictions about the same time for that and similar offences. The crime seems to have taken root in England already a century earlier. In "Satan's Harvest Home,"* printed in 1749, we read: "Till of late Years, Sodomy was a Sin, in a manner unheard of in these Nations; and indeed, one would think where there are such Angelic Women, so foul a Sin should never enter into Imagination: On the contrary, our Sessions-Papers are frequently stain'd with the Crimes of these beastly Wretches; and tho' many have been made Examples of, yet we have but too much Reason to fear, that there are Numbers yet undiscover'd, and that this abominable Practice gets Ground ev'ry Day." The author of "The Phoenix of Sodom" further informs us that: "About five and twenty years ago, there existed a society of the same order with the Vere-street gang, in the City of Exeter, most of whom were men of

* See that title, p. 357 post.

rank and local situation ; they were apprehended, and about fifteen of them tried ; and, though they were acquitted by the letter of the law, the enraged multitude was so convinced of their guilt, that, without any respect to their rank, they burnt them in effigy.

“About the same period, another disgraceful scene was exhibited in London, at Clement’s-lane, near the new Church in the Strand ; this scene was, if possible, more ridiculously wicked ; for though it embraced all the turpitude of the Vere street Coterie, yet the public indignation was in some measure for the moment allayed, by the grotesque appearance of the actors :—they were seized in the very act of giving caudle to *their lying-in women*, and the new-born infants personated by large dolls ! and so well did they perform the characters they assumed, that one miscreant escaped the vigilance of the officers and the examining magistrates, and was discharged as a woman ! ” (p. 27).

A few more instances of the practice of this crime may not be out of place here.

The great proportion of cases reported in trials on this subject occurs among the lower orders. This is naturally to be expected, not only from their greater number but from their using less precaution against discovery. But I am inclined to agree with the author of “A Free Examination into the Penal Statutes, xxv Henr. VIII, cap. 6. and v Eliz. cap. 17,” “that the taste has been in all ages that of the most distinguished individuals, and that we might count perhaps as many delinquents in the great continental cities now, as there were in Athens, or in ancient Rome.”

Beside the cases which have come prominently before the public such as the Rev. Dr. Thistlethwayte, warden, and the Rev. Mr. Swinton, fellow of Wadham College, Oxford,* Beckford, Richard Heber, Grey Bennet, Jocelyn, Bishop of Clogher, Bankes, and Baring Wall; there are many others which were well known in society. Among them there were some Scotch cases which are most remarkable.

Mr. Greenfield was one of the most respected clergymen in the city of Edinburgh in the beginning of this century. Like many of the Scotch clergy with small incomes he augmented his means by taking as boarders young men who were studying at the University. He was observed indulging in unnatural lusts with some of these youths. From the respectability of the parties the matter was hushed up, on the ground that his conduct proceeded from insanity. He resigned his charge, and lived for the rest of his life in retirement under nominal restraint. His family changed their name to Rutherford, that of their mother. The son was a Scotch advocate, and became Lord Advocate, and afterwards a Judge in the court of Session, under the title of Lord Rutherford.

* See "A Faithful Narrative of the Proceedings In a late Affair between the Rev. Mr. John Swinton, and Mr. George Baker, Both of Wadham College, Oxford: &c. To which is prefix'd, A Particular Account of the Proceedings against Robert Thistlethwayte, Late Doctor of Divinity, and Warden of Wadham College, For a Sodomitical Attempt upon Mr. W. French, Commoner of the same College. London: M.DCC.XXXIX." 8vo.; (counts 4); pp. 32 ex title.

The last Earl of Findlater and Seafield died about 1820 ; he was an able and learned man, but his tastes becoming known, he resided for the greater part of his life on the continent, where he could more easily indulge them. On his death the title of Findlater became extinct, but he was succeeded in the earldom of Seafield by Colonel Grant. After his death it appeared that he had left nearly the whole of his unentailed property to a Saxon family of the name of Fischer, chiefly to a young man who had acted first as his page, and afterwards as private secretary. The relations refused to pay these legacies, and an action was raised in the Court of Session in Scotland to enforce payment. This was resisted by the relations on the ground that the bequests had been made *ob turpem causam*. Proceedings went on for some time, and two commissions were granted to take evidence in Saxony. But the scandal became so great, of a noble family attempting to fix such a stigma on the memory of their relative from pecuniary motives, that friends interfered, and a compromise was effected, by which the Fischers received a large sum, £60,000, in full of their claims.

Some years afterwards Mr. Grosset Muirhead, a large landed proprietor in Lanarkshire, near Glasgow, was obliged to flee the country notoriously on that account.

Mr. John Wood was an advocate in Edinburgh, he moved in the best society, and was highly respected as a philanthropist ; he devoted a great deal of his time to the promotion of schools,

and for several years spent many hours each day in teaching. He was detected indulging in criminal practices with his pupils. It was generally understood that he got a hint that his conduct had been discovered. He fled to America, and never appeared again.

The Piccadilly Ambulator ; or, Old Q: containing Memoirs of the Private Life of that Ever-green Votary of Venus ! Throughout which are interspersed Anecdotes of the most noted Fashionables, his Contemporaries. In two volumes. By J. P. HURSTONE, Esq. Vol. 1.

The coronet which gives and receives splendour, when fixed on the brow of merit, glitters on the worthless head, like a mark of disgrace, to render vice, folly, and inhumanity conspicuous.

George Colman the Younger.

Printed by J. DEAN, 57. Wardour Street, Soho. For G. HUGHES, 212, Tottenham-Court-Road; and H. D. SYMONDS, 20, Paternoster-Row. 1808.

Large 12mo.; pp. vol. 1 xii and 143 in all, vol. 2 115 ex titles; issued in boards, price 10/-; to the first volume there is a curious folding frontispiece, coloured, signed NICHOLAS LUNATIC Delt. H. SHADE Sc.

This is a flimsy, badly written book, of no literary worth. It recounts the seduction of several girls by the Duke of Queensberry,* called by the author "Old Quiz," and contains other anecdotes more or less scurrilous; it cannot be recommended as a reliable, or in any respect satisfactory memoir of that notorious debauchee.

* See ante, p. 212.



Quinque Illustriū Poetarum ANT. PANORMITAE ;
RAMUSII, ARIMINENSIS ; PACIFICI MAXIMI, ASCU-
LANI; JOAN. JOVIANI PONTANI; JOAN. SECUNDI,
HAGIENSIS. Lusus in Venerem Partim ex Codicibus
manuscriptis nunc primū editi. Parisiis, Prostat ad pis-
trinum in vico suavi. M.DCC.XCI.

8vo. (counts 4); pp. VIII and 242, and 5 unnumbered of Title, Monitum, and Errata. Short biographies precede the poems of each author.

This is a book to be avoided. From the beginning to the end the volume is full of errors of every imaginable kind; and the punctuation is so whimsically wrong that the sense is often hopelessly obscured, and becomes a perfect puzzle.

The editorship is attributed to **MERCIER ABBÉ DE SAINT-LÉGER**; and the volume is (fortunately) scarce.*

* *Manuel du Libraire*, vol. 4. col. 1021.





**The Romance of Chastisement; or, The Revela-
tions of Miss Darcy.**

"A strange but o'er true tale."

"Down drop the drawers, appears the dainty skin,
Fair as the furry coat of whitest erminin."

Shenstone.

Illustrated with Coloured Drawings. London: Printed
for the Booksellers.

8vo. ; pp. 112 ; 8 coloured lithographs, badly executed ; pub-
lished by W. Dugdale, in 1866.

Belinda Darcy visits her friend Dora Forester, who initiates
her into the pleasing mysteries of flagellation, and reveals to her
experiences at Belvidere House, an academy where the birch
is much used. Other scenes are introduced, such as a
penitence in a convent, a domestic whipping, &c.

In addition to a marked similarity of style and treatment,
several episodes in this volume so nearly resemble others in a
work with an almost similar title, to be noticed in the next
article, that there is reason for believing that both are from the
same pen ; especially as the original MS. of the book before
me terminated with a promise of further "experiences, should
they be called for by a desiring public."

In support of this suggestion compare
pp. 44 of the former with pp. 82 of the latter work.

„ 54 „ 100 „

„ 60 „ 108 „

The literary worth of this book is rather above the average,
and in its way it is readable, and even entertaining.

**The Romance of Chastisement; or Revelations of the
School and Bedroom. By an EXPERT.**

“EXPERTO CREDE.”

Who, brandishing the rod, doth straight begin
To loose her pants—she trembles with affright—
Adown they drop, appears the dainty skin,
Fair as the furry coat of whitest ermelin.”

The Schoolmistress, by Shenstone.

1870.

Large 8vo. ; pp. 128 ; there is a frontispiece, the reproduction
of that to Cannon's edition of “The Exhibition of Female
Flagellants,”* to which Hotten added the name of the painter
“OPIE ;” the vol. was sold by him at 18/-.

The subject hinges chiefly upon the flogging of young girls,
and the author thoroughly enjoys it. He believes that a woman
operating upon one of her own sex experiences also pleasure
and excitement in the act. “As a rule, women do not readily
resort to rods. Some are too tender-hearted, others too chaste

* See ante, p. 244.

or too timid—but—their scruples overcome and vengeance safe, they know no measure in the cruel sport that, under the name of duty, gives the rein to passion and gratifies two lusts at every lunge.” (p. 98).

But he carries his theory further, and would shew that not only the administratrix but even the recipient of the birchen chastisement feels a luxurious sensation. If the whipping is applied by a skilful hand, a kind of magnetism passes from the priestess to the victim, and she in her turn becomes fascinated. Here is Dora Doveton’s experience of her first flogging. Martinet, the head governess, gives the word of command: “Fetch two of the No. 6 rods, and unlace her if necessary. Renardeau (the French instructress) darted her hand beneath my clothes and reported that I wore no stays. Nor do I now; my waist is naturally small, and a little stiffening in the body of the dress suffices to keep my breasts in order. Steinkopf (German teacher), who had resumed her place, and Armstrong, then laid hold of me, and despite my prayers and tears, while one held my hands above my head, the other opened my dress behind and stripped off skirt, petticoats, and drawers; then with one shameless drag she furled up my shift in front and rear, and pinned it over my shoulders.

“The next moment I was forced upon my knees on the block, with four hands grasping my arms and pressing my neck down. The breeze from the sky-light fanned my back, and I felt that the eyes of all present were riveted on my naked person. Could it be I that was subjected to such indignity?

Though my arms were squeezed I felt it not, all my sensation seemed to have retreated to another quarter. My skin is so tender that even when bathing I tremble to expose it, and here was I fixed as in a vice, with nothing intervening between that thin skin and the murderous implements behind me.

“A pause, it seemed to me an hour long, ensued, till my spine grew cold as ice twixt fear and waiting. Something had rattled on the floor, but the sound had died away, and still the expected blow came not. I looked round with half a hope. Martinet was leisurely re-adjusting a bracelet on her rod arm, her eyes the while devouring my form with a wild impassioned gaze like a lover’s. Can she be relenting? Alas! the brows contract—the grasps of the holders tighten on my arms.—Whir-r-r Whisp! ‘Yah! Yeou! Yeoiks!’ Oh! the unspeakable agony of that first murderous lash! Legions of scorpions fastened on my flesh and dug their fangs into my vitals. Vainly I hung back and screwed my front against the block, the rear would not recede; I could only diminish its width by muscular contraction. Whir-r Whisp! Whir-r Whisp! Whir-r Whisp! Nature cannot endure the pain; I struggle to my feet, receiving a fifth rasper in the act, and my shrieks rival the loudest howls of Patty (who had just before been chastised). This was the ‘whipping proper,’ a few strokes more of which would probably have killed or maddened.

“The two strong women soon resumed their clutch and dragged me to my bearings on the whipping stool—less re-

luctantly—for already the charm had worked ; the mere act of rising seemed to have brought relief, and a change next to miraculous took place in all my thoughts and feelings. I noted the impressions shortly after they occurred, and shall endeavour to describe them.

“ Fear and shame were both gone : it was as though I was surrendering my person to the embraces of a man whom I so loved I would anticipate his wildest desires. But no man was in my thoughts ; Martinet was the object of my adoration, and I felt *through the rod* that I shared her passions. The rapport, as the magnetisers have it, was so strong that I could divine her thoughts ; had she wished me to turn my person full front to her stripes, I should have fought and struggled to obey her. Then, too, there was a thrill in a certain part, I knew magnetically, of both our persons, which every fresh lash kept on increasing. The added pang unlocked new floods of bliss, till it was impossible to tell in my case whether the ecstasy was most of pain or pleasure. When the rods were changed, I continued to jump and shout, for she liked that, but—believe me or not—I saw my nakedness with her eyes, and exulted in the lascivious joy that whipping me afforded her. This state would have continued as long as my strength, for I had no power to quit the spot till *my other self* willed it.

“ The punishment over, I broke from the assistants, and from Atkinson, who, crinoline on arm, would have acted as lady’s maid, and rushed towards Martinet, intending, I believe

to throw myself at her feet, when my course was forcibly arrested by Helen (her bed-fellow). With a whispered *Steady!* she unpinned my shift, and directed my attention to the last act in this day's drama, which was now commencing." (p. 58).

But this luxurious sensation, and yearning, in spite of herself, towards her executioner, are still not quite clear in Dora's mind, and next morning the following conversation takes place between her and her friend Helen :

"‘ O Helen it was dreadful ! ’ (exclaims Dora).

"‘ Dreadful at first it always is, but was it so throughout ? ’
(answers Helen).

"‘ No, I can't explain ; there was a change, and it was certainly ecstasy at last. How can that be ? ’

"Helen then offered the same hints about magnetism which I gave you in the beginning of my letter. She asked me when the change took place.

"‘ Directly after I was pulled down again ! ’

"‘ Exactly so—when you were struggling to rise you had one knee up, the other down, and Martinet seized the moment to give the cut up. The rod was so large probably only a single twig got in. One will do, or even a smart cut in the immediate neighbourhood. Martinet won't give these cuts to all ; there's a lot of the girls, * * she prefers whipping against their wills, unless she foresees any danger of their making a row about it out of school ; then she whips *in* and enslaves them.’

"‘ But why does she select some more than others ? ’

“‘I can’t say ; fancy, I suppose. I was the first girl she whipped in this house. It was long ago, when I was not half the size I am now ; so she mounted me on her lap and gave it me the very first cut, forcing my legs open. Ever since, though I don’t love, I admire her so that I am always ready to take my own share for the privilege of seeing her noble style of birching. How much of her own passions she imparted to you, you best know ; but few get it so tight home as the Hon. Miss de Vere.’” (p. 64).

The “cut up” requires, perhaps, a little more illustrating, and this cannot be better done than by giving, in the author’s own words, the manner in which it was administered to the above mentioned young lady.

Miss de Vere, being both powerful and very obstreperous, had to be bound down on a bed ; in this position, and stript stark naked, she received her chastisement from the hand of the pitiless school-mistress.

“After some thirty such stripes as she only could give, had exhausted her strength, Martinet dropped the stump of the third rod, passed a scented handkerchief over her face and neck, and gloated on the mangled spectacle before her.

“And now came the strangest of all that day’s strange proceedings.

“When Martinet had recovered her wind, Renardeau, withdrawing it from somewhere beneath her dress, presented her principal with a weapon in ludicrous contrast with its

gigantic predecessors, This consisted of a tiny switch, only a few inches in length, formed apparently of twisted wire. With this between her finger and thumb, Martinet took her stand by the bedside about half way up, and stooping over the broad end, looked expressively at us. Helen from experience, I by intuition, guessing her design, sprang wide apart, bearing each a leg with her, when Martinet by a dexterous turn of her wrist, applied the minute lash between them.*

"The blow, though a light one, was followed by a cry so wild and startling, my o'erwrought senses could stand no more." (p. 62). * * *

"Her Majesty gave her two flicks more in the same place, and then bade them cut her loose." * * * Miss de Vere "flung herself at her Majesty's feet, kissed her hand, pressed it to her breast, and I declare to you she implored her pardon with tears, calling her Mistress—like a little child, and promising thenceforth to do only Martinet's will and pleasure." (p. 66). †

The dress most suitable for the quick and easy application of the birch is thus pictured: "Buckram and farthingale were out, and in revenge the rising generation looked like dolls and scarce wore anything but shift and gown. Stays there were

* The notion is not new; in "Justine" (Edit. Hollande 1797, Chapt. 8, vol. 2, p. 197) it will be found worked out more thoroughly, and with still greater atrocity and obscenity.

† The whole of this scene is almost identical with one in "The Romance of Chastisement; or Revelations of Miss Darcy, &c.," vide p. 344.

none, the waist served up the breasts as on a dish, and clasped behind between the shoulder blades, the skirts adhering to the shape below. This led to shocking scenes in girls' schools, where, as I said before, it was customary to whip those of quite a marriageable age. To insure a thorough strip little more was needed than to take down the web drawers, which hooked in front and came up breast high to keep the vitals warm. This was seldom done without more or less resistance, and when done the skirts were furled to the armpits front and rear, and fastened round the throat. The nudity of the bath would have been decent compared to these fights and the sexual exposure they involved." (p. 80). Costumes of the first Empire.

The author too advances a strange theory about backsides being able to blush (see p. 82). "But here was a whole body and a living heart able to send a current either way. The fact was so; the part blushed visibly in both the cheeks ere ever it was struck, and then turned pale again."

The work is not finished, although the volume under consideration is complete with pp. 128, no more having been printed. It was originally issued from Dublin, in numbers, by the author, who printed 1000 copies; and, in July 1871, sold 200 sets to Hotten for £10., sending him at the same time the MS. of three unpublished tales to continue the work. Hotten neither returned the MS., nor went on with the publication; upon which the author distributed among his subscribers the following printed circular:

"THE ROMANCE OF CHASTISEMENT.

"The above named Work appeared originally in Weekly Numbers of 32 octavo pages, price 6d. each. A London publisher, seeing the four numbers, volunteered to bring out the Work, as a whole, on his own account. He has not yet done so. In answer to numerous inquiries, Aliquis fears there is not much probability of the publisher, Mr. John Camden Hotten, 74 and 75 Piccadilly, fulfilling his promise. The MS. of the entire work has long been ready for press, but Aliquis cannot undertake to publish it at his sole risk and cost.

"Other MS. Works are ready, and may appear hereafter, should the sale of those now in issue produce a sufficient sum to cover expenses."

The MS. above mentioned, and which is at present in the collection of a bibliophile in London, comprises the following tales: **"Harry's Holidays," "A Dip in the Atlantic," "Castle Cara;"** with **"Sam's Story."**

But these three (or rather four) stories by no means complete the work as originally projected by the author; eight other pieces, in prose and verse, viz., **"The German Lessons," "Did he ought to do it?," "Tales out of School," "The Reckoning Day, or Ribal Recollections," "Reminiscences of Felix Caspman, Esq.,"** (comprising **"Autobiography"** and **"Barniana"**), **"Eton of Old"** (containing **"Ritty's Story"** and **"Esther's Story"**), **"A Young Lord's Lark!,"** and **"The Finish"** are required to render the volume perfect. Further in his prospectus, called **"A Bird's Eye View,"** the "Expert" gave notice of a **"Supplement to the Romance of Chastisement,"** comprising the following pieces

viz., "Hard Facts, or Letters Recommending the Whipping of Grown Girls," "Metrical Hard Facts, or a Free Version of the Pro-Rod Letters, with Comments by 'Jingling Geordie,'" "Select Extracts from the Rod-book," "A Glance at the 'Good Old Days,'" "The Cane, or An Extract from the Diary of a Dancing Master;" and another work entitled "Ollapodrida; or Odds and Ends from the Portfolio of the Expert," which should embrace the following tales: "The Wishing Glass," "The Charm," "The Perplexed Mamma," "Master Young's Night Thoughts," "One More," "The Foregoing with Details, and in an Epic Form," "Minnie May's Affair," "The Night School," "'Don't be Silly,' says Susan," "Bessie D'Arcy's Two Affairs," "Wrinkles on Rod-making," and Mrs. Birch's Handysshop."

Probably these pieces are already written; some of them are at present in the hands of Mr. Hartcupp of Brussels; and a few have already been printed.*

The author is ST. GEORGE H. STOCK, formerly a lieutenant in the 2nd or Queen's Royal Regiment. He employed the aliases EXPERT, MAJOR EDGAR MARKHAM, and DR. ALIQUIS.

Throughout all that he has written, whether in prose or verse, there is a tiring sameness and monotony, both in ideas and style. His only topic is flogging, and this repeated constantly with very little variation of episode or manner of treatment.

* Particularly "The Charm," noticed at p. 156, ante, and of which the title will be found in the prospectus given above.

His other works, already printed are, "~~Plums without Dough~~;
or 144 Quaint Conceits, 'within the bounds of becoming mirth.'

By Doctor Aliquis, 2 Crampton Quay, Dublin

'—Quid medicinæ
Risu salubrius?'

All rights reserved." 8vo.; pp. 64; printed at Dublin by the author in 1870, and sold by him at 1/-; a trivial publication in verse which has no interest for the present work; "The Charm;"* "The Sealed letter;"† "The Nameless Crime;"‡ probably "The Romance of Chastisement, or the Revelations of Miss Darcy;" and some pamphlets of jokes, which Lieutenant Stock was in the habit of introducing to the public by means of advertisements in journals of a doubtful character. Here is one which appeared during five weeks of 1871 in the "Day's Doings:" "Tis said that Xerxes offered a reward to those who could invent him a New Pleasure. Address prepaid, Alquis, 2. Crampton Quay, Dublin. Post-cards refused."

His one idea, as before mentioned, is flagellation, and he never missed an opportunity of indulging in his pet vice, or of forming connections with those who shared the same idiosyncrasy. In proof of this I transcribe the following rather curious letter:

* Noticed at p. 156, ante.

† See that title, post.

‡ See that title in Additions and Corrections, post.

To the Rev. Wm. Cooper, M.A.

July 17, 1870

Dear Sir,

I have derived much of both amusement and instruction from a perusal of your learned 'History of the Rod.'

"Being and having been for some years engaged on a work of a somewhat similar nature, it would afford me great pleasure to make your acquaintance on paper, supposing the wish to be reciprocated.

"Such a conjunction might perhaps lead to our mutual advantage.

"To save trouble however, I should state that my view of the subject is *tant soit peu libre* connecting it with animal magnetism. Therefore, if your sentiments be 'strictly clerical,' it would probably not suit you to continue the correspondence.

"Should you desire to do so, please copy the Address over leaf.

"Faithfully yrs

"EDGAR MARKAM."





Satan's Harbest Home: or the Present State of Whorecraft, Adultery, Fornication, Procuring, Pimping, Sodomy, And the Game at Flatts, (Illustrated by an Authentick and Entertaining Story) And other Satanic Works, daily propagated in this good Protestant Kingdom. Collected from the Memoirs of an intimate Comrade of the Hon. *Jack S***n***r*; and concern'd with him in many of his Adventures. To which is added, **The Petit Maître**, a Poem, by a LADY OF DISTINCTION. London: Printed for the Editor, and sold at the Change, St. Paul's, Fleet Street, by DOD against St. Clement's Church; LEWIS, Covent Garden; Exeter Change, at Charing Cross, and in the Court of Requests; JACKSON, JOLLIFFE, DODSLEY, BRINDLEY, STEIDEL, SHROPSHIRE, CHAPPEL, HILDYARD at York; LEAK, at Bath; and at the Snuff Shop in Cecil Court, St. Martin's Lane, 1749.*

Large 8vo.; pp. 62 ex title.

This rare volume, the object of which is strictly moral, affords

* This long title concludes with a price in brackets, unfortunately obliterated in the copy before me.

some interesting pictures of London and its vices, interspersed with shrewd remarks and suitable hints. It is in two parts, not apparently by the same hand, the latter division having a separate half title, "**Reasons for the Growth of Sodomy, &c.**" and being divided into 5 chapters.

London streets were as full then as now of homeless girls : "What a deplorable Sight is it, to behold Numbers of little Creatures pil'd up in Heaps upon one another, sleeping in the publick Streets, in the most rigorous Seasons, and some of them whose Heads will hardly reach above the Waistband of a Man's Breeches, found to be quick with *Child*, and become burthensome to the Parish, whose Hospitable Bulks and Dunghills have given them Refuge? I have often thought, that the removing of these Lay-Stalls of Leachery from the Doors of a great Protestant City, might not be a Work altogether unworthy of our reforming Scavengers." (p. 2).

There were, however, philanthropic people then who endeavoured to reclaim prostitutes, and with about as much success as in the present day : "We often read, indeed, of the mighty Achievements of a certain *Kn—t*, and the Excursions of Midnight *Constables* ; their encount'ring of Dragons in Gin-shops, storming enchanted Night-Cellars, and leading Ladies into Captivity. All which are related with wonderful Exactness in the publick Newspapers. But meet these People when you will, you will seldom find in their Custody above a *Flat-Cap* or a *Cinder-Wench*, who, because their Rags won't pawn for a Dozen of Beer, are

made Examples of. She that has the Prudence to whore with Half a Crown in her Pocket, is as sure of Protection, as a cheating *Director*, and may sin on without any Danger. While the poor needy *Wag-Tail* must be cautious how she kisses, lest she be carried to *Bridewel*, where, instead of being reclaim'd, she is harden'd by her indelible Shame in her miserable State of Wickedness. The only good they have done, is to put an Impost upon Whoring, and make themselves Collectors of the Duty; for which Reason, the Price of Venery is greatly enhanc'd, and that within a few Years, which makes it the more practised; for the Cheapness of a Commodity always throws it out of Fashion, and Things easily purchas'd are seldom minded. It is a right Observation, that Restraint does but whet the Passions, instead of curing them, as we find in the Case of most married Men, who, like *Sampson's* Foxes, only do more Mischief for having their Tails tied." (p. 2).

Here is a sagacious remark respecting the fair sex: "Most women, indeed, let them be ever so fully resolved to comply, make as great a shew of Resistance as they can conveniently counterfeit; and this the Sex would palm upon the World for a kind of innate Modesty.

"Not to mention the actual Pleasure a Woman receives in struggling, it is a Justification of her, in the Eye of the Man, and a kind of *Salvo* to her Honour and Conscience, that she never did fully comply, but was in a Manner forc'd into it. This is the plain Reason, why most Women refuse to *surrender* upon Treaty, and why they delight so much in being *storm'd*." (p. 8).

Petticoat pensioners, it seems, came first into vogue about this time: "But what amazes and fills all Mankind with Wonder and Surprise, is a *new Vice* started upon us, introduced and boldly led up by Women of the first Figure and Fortune as well as Fashion, worthy the Imitation of the whole Sex. These, *vice versa*, have inverted the Order of Things, turn'd the Tables upon the Men, and very fairly begun openly to *Keep their Fellows*: For Ladies during the Bands of Wedlock, as well as in a State of Widowhood, to call in private *Aid*, *Assistance*, and *Comfort*, is an Immunity they've enjoy'd time immemorial: But for the *Fair*, and such as even profess Spinsterhood, to keep Men in private Lodgings, and visit them publicly in their Equipages, are Privileges unknown to our Ancestors." (p. 15).

The author defines very fully and forcibly a jilt: "A *JILT* is a *Procurer*, *Bawd*, and *Whore*, compounded together. A Vermin so ravenous and malicious, and withal so subtle and designing, so formally chaste and hypocritically virtuous, and yet so scandalously common and impudently lewd, so proud, and yet so mercenary, and above all, so insolently ill natur'd, that in the short Character of a *Jilt*, are comprehended all the Vices, Follies and Impertinences of the whole Sex." (p. 24).

Drury Lane, although it has not altogether lost the character it then possessed, is certainly improved since 1749. "Let a sober Person take a gentle Walk through the antient *Hundreds* of *Drury*, where ev'ry half a dozen Steps he meets with some

odd Figure or another, that looks as if the *Devil* had robb'd them of all their *natural Beauty*, which being in our Maker's Image, we derive from our Creator, and had infus'd his own infernal Spirit into their corrupt Carcasses; for nothing can be read but *Devilism* in every Feature; *Theft, Whoredom, Homicide* and *Blasphemy*, peep out of the very Windows of their Souls; *Lying, Perjury, Fraud, Impudence* and *Misery*, the only *Graces* of their *Countenance*.

"One with *slip Shoes*, without *Stockings*, and a *dirty Smock*, visible thro' a *torn Petticoat*, stepping out of a *Pawn-broker's Shop*, yet with her Head dress'd up to as much Advantage, as if the Members of her Body were sacrific'd to all Wickedness to keep her ill-look'd Face in a little Finery. Another taken from the *Shoe-stool* or *Oyster-tub*, and put into *Whores Allurements*, she makes indeed a more cleanly Appearance, but becomes her Ornaments as a *Welsh-Ale-Wife* doth a *Velvet Manteel*, or a *Sow* a *Hunting Saddle*. A third, at the Heels of a Porter hurrying to a Tavern, to sell Half a Crown's Worth of Fornication to a drunken Letcher.

"Turn your eyes up to the Chambers of Wantonness, and you behold the most shameful Scenes of Lewdness in the Windows even at Noon-day, some in the very Act of Vitiating, visible to all the opposite Neighbours. Others dabbling their *Shifts, Aprons* and *Headcloths*, and exposing themselves just naked to the Passers by. A Gang of *Bailiffs, Butchers* and *Highwaymen* are drinking, and damning at an Ale-house

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Door, then every now and then out bolts a Fellow, and whips nimbly a-cross the Way, being equally fearful of both *Bailiff* and *Constable*, looking as if the Dread of the *Gallows* had drawn its Picture in his Countenance. Here and there a dirty shabby looking *Quack*, going from House to House to visit his rotten Patients, as publickly and openly as the Collector of the King's Tax; and as often call'd to from the Windows of the first to the third Story, to know how such an one goes on in her Salvation.

“*My Dear, will you give me a Glass of Wine; take me under your Cloak, my Soul, and how does your precious —do?*” You hear at the Corner of every Court, Lane and Avenue, the Quarrels and Outcries of Harlots recriminating upon one another, Soldiers and Bullies intermixing, the most execrable Oaths are heard, such as are seldom exceeded, but at a *Stop* of *Carts* and *Coaches* in a Winter's Evening. By and by a Brandy-Shop is going to be demolish'd, because the Master refuses to bail some Whore that's just arrested, and a Coach waiting at the Door of her Lodgings to carry her to the Officer's House, unless he does the kind Office. A Riot breaks out in another Place, a Bawd's Goods are seized on for Rent; a new Tumult ensues, a Whore's Maid in crossing the Croud, has a Misfortune to break a Bottle of red Port, with a Couple of Pipes, that she is carrying to her Mistress's Chamber, the Mob give a Shout, the Girl is beat out of Doors with her Head bloody, all the Chandler-Women

and Gin People are assembled, with an *Irish* Solicitor at their Head about the Door, with an Outcry for *Justice* ; poor *Peggy's* Rashness is blamed by some, and justified by others ; in an Instant half a dozen Suits of Head Cloths are torn in Pieces, and several black Eyes and bloody Noses exhibited : *Warrants*, *binding over*, and *Actions*, are the Subjects of all Conversation in *Coulson's-Court*, *Bridges-Street*, &c. A Cry of Murder is heard about twenty Yards farther, a *Mother* or *Father* being under the bastinading of a dutiful *Son* or *Daughter*. *Pimps* and *Pensioners* to the *Hundred*, you see skulking from Bawdy-House to Bawdy-House incessantly. In short, I cannot but fancy them a Colony of *Hell-Cats*, planted here by the Devil, as a Mischief to Mankind ; they admit of no Comparison on this side Hell's Dominions, all this Part, quite up to *N-wtn-rs Lane Park—er's Lane*, *St. Th-mas's-street*, (some few honest Shopkeepers excepted) is a Corporation of *Whores*, *Coiners*, *Highwaymen*, *Gamesters*, *Pick-pockets*, and *House-breakers*, who like *Bats* and *Owls* skulk in obscure *Holes* and *Geneva shops* by Day-Light, but wander in the Night in search of Opportunities wherein to exercise their Villany." (p. 25).

Other haunts of prostitutes are mentioned : "The *Four-scores* of *Fleet-street* and *Shoe-lane*, the *Fifties* of *Dukes-place* and the *Minories*, and the *Course* of *Charing-cross*, which last was now render'd in as flourishing a Condition, as in the Reign of King *Charles* the II^d, there being little else but Concubines in all the Lodgings, and nothing but *lascivious Looks* seen in

the Chamber-Windows, from one End of the *Verge* to the other: Nor are very few of these the *Propriety* (sic) of *one Man*, but ordain'd for the *Comfort* and *Refreshment* of *Multitudes*, devoting themselves to the Service of ALL the loving Subjects of *Great Britain*; &c." (p. 28).

Venereal disease was as prevalent then as now, and seems even to have been fashionable: "The greatest Evil that attends this Vice, or could befall Mankind, is the Propagation of that infectious Disease call'd the *French Pox*, which in two Centuries has made such incredible Havock all over *Europe*. In these Kingdoms, it so seldom fails to attend Whoring, now-a-days mistaken for Gallantry and Politeness, that a hale robust Constitution is esteem'd a Mark of Ungentility and Illbreeding, and a healthy young Fellow is look'd upon with the same View, as if he had spent his life in a Cottage. * * * And our Gentry in general, seem to distinguish themselves by an ill state of Health; in all Probability, the Effect of this pernicious Distemper. Nothing being more common, than to hear People of Quality complain of *rude vulgar Health*, and curse their *Porterly Constitutions*. Men give it to their Wives, Women to their Husbands, or perhaps their Children; they to their Nurses, and the Nurses again to other Children; so that no Age, Sex or Condition, can be entirely free from the Infection." (p. 31).

The effeminacy of mens' dress, their kissing each other, and the crime of sodomy* are inveighed against: "I am confident

* See ante, p. 328.

no Age can produce any Thing so preposterous as the present Dress of those Gentlemen who call themselves pretty Fellows : their Head-Dress especially, which wants nothing but a Suit of Pinners to make them down right Women. But this may be easily accounted for, as they would appear as soft as possible to each other, any Thing of *Manliness* being diametrically opposite to such unnatural Practices, so they cannot too much invade the Dress of the Sex they would represent. And yet with all this, the present Garb of our young Gentlemen is most mean and unbecoming. 'Tis a Difficulty to know a Gentleman from a Footman, by their present Habits : The low-heel'd Pump is an Emblem of their low Spirits ; the great Harness Buckle is the Height of Affectation ; the Silk Waistcoat all belac'd, with a scurvey blue Coat like a Livery Frock, has something so poorly preposterous, it quite enrages me ; I blush to see 'em aping the Running Footman, and poising a great Oaken Plant, fitter for a Bailiff's Follower than a Gentleman. But what renders all more intolerable, is the Hair strok'd over before and cock'd up behind, with a *Comb* sticking in it, as if it were just ready to receive a Head Dress : Nay, I am told, some of our Tip top Beaus dress their Heads on quilted *Hair Caps*, to make 'em look more *Womanish* ; so that Master *Molly* has nothing to do but slip on his *Head Cloaths* and he is an errant Woman, his rueful Face excepted ; but even that can be amended with Paint, which is as much in Vogue among our Gentlemen, as with the Ladies in *France*.

"But there is no *Joke* like their new-fashion'd *Joke Hats*,

equally priggish as foppish ; plainly demonstrating, That Notwithstanding the *Bustle* they make about *Jokes*, they have them only about their *Heads*. But to see them dress'd for a *Ball*, or Assembly, in a *Party coloured Silk Coat*, is the Height of my Aversion : They had better have a *Mantua* and *Petticoat* at once, than to mince the Matter thus, or do Things by Halves.

“ But of all the Customs *Effeminacy* has produc'd, none more hateful, predominant, and pernicious, than that of the Mens *Kissing* each other. This *Fashion* was brought over from *Italy*, (the *Mother* and *Nurse* of *Sodomy*) ; where the *Master* is oftner *Intriguing* with his *Page*, than a *fair Lady*. And not only in that *Country*, but in *France*, which copies from them, the *Contagion* is diversify'd, and the Ladies (in the *Nunneries*) are criminally *amorous* of each other, in a *Method* too gross for Expression. I must be so partial to my own *Country-Women*, to affirm, or, at least, hope they claim no Share of this *Charge* ; but must confess, when I see two Ladies *Kissing* and *Slopping* each other, in a *lascivious Manner*, and frequently repeating it, I am shock'd to the last Degree ; but not so much, as when I see two *fulsome* Fellows *Slavering* every Time they meet, *Squeezing* each other's Hand, and other like *indecent Symptoms*. And tho' many Gentlemen of Worth, are oftentimes, out of pure good *Manners*, obliged to give into it ; yet the Land will never be purged of its *Abominations*, till this *Unmanly, Unnatural Usage* be totally abolish'd : For it is the first *Inlet* to the detestable Sin of *Sodomy*.

"Under this Pretext vile *Catamites* make their preposterous *Addresses*, even in the very *Streets*; nor can any thing be more shocking, than to see a Couple of *Creatures*, who wear the Shapes of *Men*, *Kiss* and *Slaver* each other, to that Degree, as is daily practised even in our most publick Places; and (generally speaking) without Reproof; because they plead in Excuse, *That it is the Fashion*. Damn'd *Fashion*! Imported from *Italy* amidst't a Train of other *unnatural Vices*. Have we not *Sins* enough of our own, but we must eke 'em out with those of *Foreign Nations*, to fill up the Cup of our *Abominations*, and make us yet more ripe for *Divine Vengeance*." (p. 50).

The "Game of Flats," an appellation which may be new to many of my readers, indicates a criminal love between women. Our author tells us that it was a "new sort of Sin" which had "got footing among W—n of Q—y," and was practised at *Twickenham* as well as in *Turkey*.

The Sealed Letter, by DOCTOR ALIQUIS, 2, Crampton Quay,
Dublin. All rights reserved.

The title is on the outer wrapper only; 8vo. size; pp. 20; printed at Dublin in 1870; and thus advertised by the author and publisher, ST. GEORGE H. STOCK: "The Sealed Letter—*Inspice videbisque*—Sent free, sealed, for 8d. in stamps."

"Take it on trust or leave it, as you list,
"We shall do nothing to dispel the mist.

* See p. 354, ante.

" Say not, Chaste Reader, that you are betray'd
 " By us, who counsel only to dissuade :
 " There's matter here which modesty won't brook,
 " If, warned, you *will* be castigated, look."

" N.B.—None of the Doctor's Works are illustrated. Address Aliquis 2, Crampton Quay Dublin. Post-cards refused."

This pamphlet comprises two pieces in dialogue and verse :

1. "**The Water Lily** A Bit of Nature Dramatized." Kathleen, " sylph, with all the nameless graces of the child," is forbidden by her mother to go near a certain pond, which injunction she disobeys, and further, seeing in the water a beautiful lily, she determines to pluck it. She "strips stark naked," gets into the pool, and secures her treasure. Just as she is finishing the readjustment of her clothes, she is surprised by her mother. She denies having been into the water, which her enraged parent knows to be a lie, and letting down Kathleen's pants, administers a good whipping. The piece is in two scenes.
2. "**The Shape Test**, Comedietta in One Act." The scene passes in the "seminary" of Miss Twigg. Miss Twigg being called away from the school-room, the girls, left alone, determine to play the shape-test, which is thus explained by one of them :

" The way is this, you stand erect,
 " Your legs together, *rayther* I expect ;
 " Your shape is perfect if a sixpence lies
 " Between your ankles, calves, your knees and thighs.
 " Here are four sixpences and I'll begin,
 " Little Red Ridinghood shall put them in.
 " Not that way, stupid, stand to one side there
 " That everyone may see you do it fair.

" (Aside)

" (You've done it now ; be off with you, you elf,

" And keep your fiddling fingers to yourself.

" A time for all things, somebody has said,

" This is no time for tricks, we're not in bed.)

" Observe, I keep them firmly one and all ;

" I bet that you and others let them fall."

Petticoats are pulled up, drawers taken off, and the game is in full swing, when Miss Twigg suddenly returns, and catches her pupils occupied in this interesting manner. She orders the "whipping-room" to be prepared, and birches them all round.

Both pieces are humorously written.

Selections from *The Decamerion* of GIOVANNI BOCCACCIO.

Including all the Passages hitherto suppressed.

Niuna corrotta mente intese mai sanamente parola, et cosi come le honeste a quella non giovano, cosi quelle che tanto honeste non sono, la ben disposta non posson contaminare, se non come il loto i solari raggi, o le terrene brutture le bellezze del cielo.—

Conclusione dell'autore.

Translated from the Italian. London. MDCCCLXV.

Large 8vo. (counts 4) ; pp. vii and 78 ; toned paper ; bold type ; title printed in red and black ; at the end of the volume is a list of "Rare Copies of Boccaccio's Works now extant," which occupies 3 unnumbered pages, and contains 17 articles.

This translation was made by Edward Sellon. It is uncommon ; and sometimes fetches a high price, more generally than it is worth.

"The stories which have been omitted in this Edition (we

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are told in the Introduction) are those that can be perused in every cheap modern translation of the *Decameron*, while those which have been selected for publication, it will be seen, are precisely the Tales which it has hitherto been the custom to censure, emasculate, or omit altogether, and which are now presented to the Reader in their entirety." This statement is not strictly correct, for the volume contains little which may not be found in the ordinary translations.

Sublime of Flagellation: In Letters from Lady Termagant Flaybum, of Birch-Grove, to Lady Harriet Tickle-tail, of Bumfiddle-Hall. In which are introduced The Beautiful Tale of *La Coquette Chatie*, (sic) In French and English, and the *Boarding-School Bumbrusher*; or, the Distresses of Laura. Decorated with a Superb Print.

To look at her majestic figure,
Would make you caper with more vigour !
The lightening flashing from each eye
Would lift your soul to ecstasy !
Her bubbies o'er their bound'ry broke,
Quick palpitating at each stroke !
With vigor o'er the bouncing bum
She'd tell ungovern'd boys who rul'd at home !

Madame Birchini's Dance.

Long tormented, without knowing by what, I devoured, with an ardent eye, every fine woman ; my imagination recalled them incessantly to my memory, solely to submit them to my manner, and transform them into so many Miss Lambersciers.

Rousseau's Confessions. vol. 1.

London : Printed for GEORGE PEACOCK.

8vo. (counts 4); pp. 44 in all; sold originally at 13/6.

Reprinted by Hotten as No. 6 of the "Library Illustrative of Social Progress;"* the matter is identical, but the quotations given in the original edition on the title page are in this reprint introduced on a separate page; 8vo.; pp. 54 in all.

"La Coquette Chatie. By the Abbe Grecourt," (given thus without any accents) is full of blunders; the English rendering is in prose. "The Distresses of Laura: Or, The Boarding-school Bumbrusher," is in verse. A story is introduced from "La Chronique Scandaleuse"† (written "Scandaleum"); in fact the volume is quite a medley. Some of the anecdotes however are racy, and I select the following where "honour" is brought into question, and a difference in point of morality is prescribed, and a limit traced between copulation or a complaisant application of the birch.

A young gentleman, with a predilection for the rod, is enamoured of a ballet girl, who becomes his father's mistress, and takes up her quarters in the old gentleman's residence. "He had not any opportunity for some days of courting the felicity he panted for from her hands, but at length he obtained it. His father was gone to Picardy about some pressing business, and they were left alone. The lady shewed the young gentleman the most engaging fondness, and he in return called her his charming mamma. One evening as she sat in full dress, ready

* See p. 239, ante.

† Vol. 8, p. 199, of edit. Paris, M.DCC.LXXXVIII.

for her carriage to take her to the opera, he kist her lips and hands in a mad transport, then threw himself at her feet and kist them an hundred times! He declared to the lady from whom I had this relation, that on beholding her at this time his passion mounted to such a blaze that he was near being deprived of his reason. Her shoes were spangled in the richest manner, and the quarters ornamented with a gold fringe: she had a pair of large brilliant buckles of the Artois fashion, and a stocking of the richest silk, ornamented with a gold clock. All this, with a gold fringe to her petticoat, had such an effect on him as he lay at her feet, that he wished to expire at them. She took this as the gambols of a fond boy, and would have done so if he had not caught hold of her hand and kist it an hundred times. Her hands and arms were finely formed, and were as fair as snow, and were adorned with the richest jewels, particularly her arms, which had two bracelets set with diamonds, and fastened on with many strings of pearl. She had an eye full of the liquid moisture of love, and a bosom full, and fair as alabaster, which was quite bare. He attempted to put his hands up her petticoats, which she removed, nor would she suffer him to approach the seat of bliss while she lived with his father. When he found it would not do, he went on his knees and confessed to her how fond he was of being whipt by a lovely woman. This was an amusement the lady had no objection to, as it was quite common in her country (France); but there was no rod at hand. However, she let down his

breeches, at his desire, and slapt his a—e with her hand, promising him a whipping to his liking the instant she returned from the opera, if he would procure a rod. She returned before eleven o'clock, and he had a bundle of birch ready for her. When supper was removed and the coast clear, he put the bundle into her hand, and two yards of pink ribbon which he bought to tie the rod. She selected from the bundle what she thought would tickle him to her mind, and at his desire she stript him to his shirt.—O! said he, who can describe the raptures of that blest moment! An angel of earthly felicity about to administer the sweetest bliss on this side heaven! all the ravishing beauties of woman blazing in this object! a form princely! a face full of loveliness! hands and arms, legs and feet, cast in the finest mould of beauty, and decorated with the neatest ornaments of art and genius! When he was stript to his shirt, she laid him across her lap, and having removed the tail of his shirt to his shoulders, she took the rod in hand and whipt him smartly, according to his desire, for pissing a bed! When she had given him about fifty strokes he turned about and exhibited his tarriwags, but it would not do.—She took them in her hand and played with them, but she had too much honor to suffer the amorous youth to insult his father by a connexion with her. As to whipping his a—, she considered it a matter of amusement, as indeed all the French ladies do." (p. 31)

The following doggerel "Epigram" is curious:

" In her way to St. James's, to grace a birth-day,
 " My sweet cousin Harriet, in splendid array,
 " Caught my eye while she stopt in her new vis-a-vis,
 " And judging my taste with her own would agree,
 " Exclaim'd in a rapture, You admire my carriage,
 " It's the prettiest thing I have had since my marriage !
 " The beautiful STRIPES is a thought of my own,
 " And you'll say, I am sure, they're the neatest in town.
 " They're lovely, divine ! 'pon my honor, dear Harriet,
 " I ne'er saw so neat on coach, phaeton, or chariot ;
 " And I'd give the whole world this instant, by Jove,
 " For as many bold stripes as a pledge of your love !
 " 'I'll treat you, dear Charles, I vow, if you choose it.'
 " May I perish, dear girl, whene'er I refuse it :
 " A treat of this kind from my beautiful cousin,
 " Would give me more bliss than from others a dozen.
 " Such stripes from your lily-white hand, my dear Harriet,
 " Would eclipse all that decorates coach, vis, or chariot !
 " From me, Charles, from me ! pray what is it you mean,
 " It's a riddle, my dear, that I cannot explain ?
 " To pencils and paint I'm a stranger I vow,
 " And I never was call'd a coach-painter till now !
 " Yet the stripes, my dear coz, you'd all women excel,
 " And e'en from De Barre you'd bear off the belle !
 " The stripes that I mean would all others surpass,
 " They're stripes from a rod in thy hand on my a— ! "

I have copied the above lines exactly as they stand, without correcting the punctuation, &c.

With regard to GEORGE PEACOCK, it seems doubtful whether the name of this publisher is real or assumed. At all events he must have been associated or in partnership with W. HOLLAND, both at 66 Drury Lane, and 50 Oxford Street. The

series of works on Flagellation are said to be published for G. Peacock, and sold at 66 Drury Lane, from 1777 to 1785, so far as dated; but two of them, "Lady Bumtickler's Revels," and "Madame Birchini's Dance," must have been of a somewhat later date. In the "Catalogue of Books, &c.," to be had at 66 Drury Lane, appended to both these works appears the print (16 inches by 21) of "Lady Termagant Flaybum going to give her stepson a taste of her dessert after dinner, in colours 7/6 plain 5/-." Now this print bears the inscription "Published May 25, 1786, by W. Holland No. 66 Drury Lane."

The "Second Part" of "The Festival of Anacreon, London:" without date, bears to be "Published by George Peacock, and sold by his Appointment at No. 50 Oxford Street." The frontispiece—the portrait of Mr. Hewerdine, bears the inscription, "London, Published by Wm. Holland, at Garrick's Richard, No. 50 Oxford Street, Octr. 15, 1788." The catalogue appended includes many of the same works contained in the other catalogues above alluded to.





Tutti gli Epigrammi di M. VAL. MARZIALE.
Fedelmente Trasportati in Italiano da GIUSPANO
GRAGLIA, Torinese. E Dilucidati con Utilissime
Annotazioni. In Due Volumi.

Qui sua metitur pondera, ferre potest.

Mart. Epig. C. Lib. XII.

Volume Primo. Londra: Per GIORGIO SCOTT. 1782.

Large 8vo.; 2 vols.; pp. vol. 1, VIII and 348, vol. 2, VI and 793; vol. 2 dates 1791; there is a well executed frontispiece, designed by G. B. CIPRIANI, engraved by F. BARTOLLOZZI, and signed; it is subscribed: "Pubd as the Act directs 14th December 1783 by G. Graglia London." The same copper was afterwards reworked, the above inscription obliterated, and the following, in bolder letters, put in its stead: "Sold by T. BELL No 148 Oxford Street 1801." These impressions are thin and poor, and should be avoided; Bell did not alter the date of the book, although he tampered with the frontispiece.

The epigrams are given in the original Latin, and a literal prose translation is added, accompanied by copious explanatory notes.

This is the most complete translation that exists of Martial's Epigrams, all the obscene poems being rendered in Italian,

word for word. [Traduction très fidèle et curieuse en ce que toutes les épigrammes libres sont littéralement traduites; de plus, les notes et explications du commentateur ont une véritable valeur philologique.]*

Mr. Bohn in his edition of Martial† was much indebted to Graglia, and acknowledges his obligations as follows: "In those instances where an English translation given faithfully would be too gross for our present notions of propriety, the Latin has been retained, accompanied by the Italian version of Graglia, who has been rather dexterous in refining impurities."

There have been several French renderings of Martial, both in prose and verse; Mr. Bohn notes "seven complete French versions," about which he remarks, "that none of them have used the least refinement, indeed, have sometimes rather exceeded their author in his worst properties." In these the obscene words and expressions are not, as a rule, done into French, but the original Latin left untranslated. "Tous les interprètes des *Épigrammes* (observe M. Gustave Brunet)‡ ont dû singulièrement adoucir la vigueur des expressions et le

* Vide Introduction, p. lxxvi, ante.

† "The Epigrams of Martial. Translated into English prose. Each accompanied by one or more verse translations, from the works of English poets, and various other sources. London: Bell & Sons 1875." 8vo.; first published in 1863 in Bohn's Classical Library. "The first attempt ever made to give Martial complete in an English form." See Bibliographer's Manual, vol. 3, p. 1489.

‡ Les Priapeia, p. 31, note.

pittoresque outré des images. Ils ont parfois accompli d'une façon assez ridicule ce procédé de moralisation. On en trouve de piquants exemples dans le curieux petit volume d'Éloi Johanneau : *Epigrammes contre Martial*.*

The work of Graglia may then be pronounced the best and only perfect and complete translation of Martial's epigrams into any modern language.

GRAGLIA was an Italian teacher in London, where he further published several Italian educational works.†

* "Epigrammes contre Martial ou les mille et une drogeries, sotises et platitudes de ses traducteurs, par un ami de Martial. Paris. 1834," 8°.; pp. 157.

[Ce volume quoique mince, mérite une mention spéciale, d'abord parce qu'il est devenu très rare, une partie de l'édition ayant été détruite, et de plus parce que c'est un examen critique de trois traductions, celles de l'abbé de Maroles, de Simon, de Troyes et des Militaires. Depuis cette critique, deux autres éditions de toutes les épigrammes libres de Martial ont été publiées, dans lesquelles on a cherché à éviter les erreurs relevées par Éloi Johanneau. La première par Mrs. Verger, A. Dubois et J. Mangeart, 4 vol. 8°, Paris, F. Panckouke, 1834. La seconde par M. B * * *, 3 vol. 8°, chez Gié-Boullay. Celle-ci est Distribuée dans un nouvel ordre, très utile pour les recherches, et augmentée de longs commentaires sur les épigrammes libres.]

† See Allibone's Dic. of English Literature, vol. 1, p. 715.





The Ups and Downs of Life. A Fragment.

“ All the world's a stage
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts.”
As You Like it, act 2, scene vii.

London: Printed for the Booksellers. 1867.

Second (half) title, “**My Life: The Beginning and the End. A Veritable History;**” and a fancy erotic coloured lithographed title, “**The Ups and Downs of Existence.**” 8vo.; pp. 110; 7 coloured erotic lithographs besides the title, 8 illustrations in all, badly executed; Price Two Guineas. The original designs still exist (bound up in a copy of the work belonging to a London collector); they consist of 16 coloured drawings, 1 coloured title, that mentioned above, 2 pen and ink sketches in the MS. text, 1 pen and ink fancy title not published. As these 20 designs were too numerous, W. DUGDALE, who published the book, selected 7 of them (6 coloured and one pen and ink sketch) and the coloured title, which comprise the 8 lithographs published.

This book, which is by no means badly written, is in truth

the auto-biography of its author and artist, CAPTAIN EDWARD SELLON. In the original MS. the real names of the persons were given, but the editor thought it prudent to alter them.

"The son of a gentleman of moderate fortune, (the author informs us) whom I lost when quite a child, I was designed from the first for the army. Having, at the age of sixteen, been presented with a cadetship, so soon as my outfit was completed, I started by the Mail for Portsmouth, on a cold night in February, 1834." (p. 3).

In India he remained 10 years, and at the age of "six and twenty found himself a captain, a rare thing in the company's service." The greater part of the volume is devoted to his Indian career—a duel, and amours of various kinds among the European ladies and native females, the latter he thus portrays: "I now commenced a regular course of fucking with native women. The usual charge for the general run of them is two rupees. For five, you may have the handsomest Mohammedan girls, and any of the high-caste women who follow the trade of a courtesan. The 'fivers' are a very different set of people from their frail sisterhood in European countries; they do not drink, they are scrupulously cleanly in their persons, they are sumptuously dressed, they wear the most costly jewels in profusion, they are well educated and sing sweetly, accompanying their voices on the viol de gamba, a sort of guitar, they generally decorate their hair with clusters of clematis, or the sweet scented bilwa flowers entwined with

pearls or diamonds. They understand in perfection all the arts and wiles of love, are capable of gratifying any tastes, and in face and figure they are unsurpassed by any women in the world.

“They have one custom that seems singular to a European, they not only shave the Mons Veneris, but take a clean sweep underneath it, so that until you glance at their hard, full and enchanting breasts, handsome beyond compare, you fancy you have got hold of some unfledged girl. The Rajpootanee girls pluck out the hairs as they appear with a pair of tweezers, as the ancient Greek women did, and this I think a very preferable process to the shaving.

“It is impossible to describe the enjoyment I experienced in the arms of these syrens. I have had English, French, German and Polish women of all grades of society since, but never, never did they bear a comparison with those salacious, succulent houris of the far East.” (p. 42).

On his arrival on furlough in England, he learned that his mother had arranged to marry him. This was not to his taste, but finding the bride destined for him to be “a young lady of considerable personal attractions,” and “a reputed heiress with an estate of twenty-five thousand pounds, an only child,” he consented, and his intended’s parents objecting to her going to India, he resigned his commission. They were married and spent the winter of 1844 in Paris. Returning to England he was disgusted to find that his wife was not so rich as he had been led to

suppose, that her allowance would be but four hundred a year; and his mother in law plainly told him that they must retrench, and he must go and live in "a pretty cottage in Devonshire which she had furnished for them." Recriminations ensued; he left his wife, and took up his abode with his mother in Bruton Street. For two years he remained thus separated from his wife, consoling himself in the arms of a "dear girl" he had "in keeping at a little suburban villa;" but the relations coming to an understanding, his wife returned to him to his mother's house.

"For the first month all went well, but unhappily, among my mother's servants was a little parlour maid, a sweet pretty creature, the daughter of a tradesman. She had received a pretty good education, and was not at all like a servant, either in manners or appearance. I had seduced this girl, though she was but fourteen, before my wife came up to town, and the difficulty was, how to carry on the amour after her arrival, without being discovered." (p. 78).

The discovery soon took place. On her return from church on a Sunday morning, his wife found Emma's cap in her bed, her husband having feigned a head ache, and not risen before she left the house. A scene naturally followed, and our hero assuming great coolness, and refusing to give a satisfactory explanation, the outraged lady lost her temper, and flew at her husband like a panther, planting such a tremendous blow on his right ear, as nearly to knock him out of his chair.

"I very calmly flung the remainder of my cigar under the

grate, and seizing both her wrists with a grasp of iron, forced her into an arm-chair. 'Now you little devil,' said I, 'you sit down there, and I give you my honour, I will hold you thus, till you abjectly and most humbly beg for mercy, and ask my pardon for the gross insult you have inflicted on me.'

"'Insult! think of the insult you have put upon me, you vile wretch, to demean yourself with a little low bred slut like that!'" and struggling violently, she bit the backs of my hands until they were covered with blood, and kicked my shins till she barked them.

"'I say, my dear,' said I, 'did you ever see Shakespeare's play of Taming the Shrew.'"

"No answer.

"'Well, my angel, I'm going to tame you.' She renewed her bites and kicks, and called me all the miscreants and vile scoundrels under the sun. I continued to hold her in a vice of iron. Thus we continued till six o'clock.

"'If it is your will and pleasure to expose yourself to the servants,' said I, 'pray do, I have no sort of objection, but I will just observe that John will come in presently to clear away the luncheon and lay the cloth for dinner.' A torrent of abuse was the only answer.

"'You brute,' she said, 'you have bruised my wrists black and blue.'"

"'Look at my hands, my precious angel, and my shins are in still worse condition.'"

"By and by there was a rap at the door, 'Come in,' said I. John appeared—'Take no notice of us, John, but attend to your business.'

"John cleared away the luncheon and laid the cloth for dinner. Exit John.

"'Oh, Edward, you do hurt my wrists so.'

"'My ear and face are still burning with the blow you gave me, my hands are torn to pieces with your tiger teeth, and will not be fit to be seen for a month, and as to my shins, my drawers are saturated with blood,' said I.

"'Let me go! let me go directly, wretch!' and again she bit, kicked and struggled.

"'Listen to me,' said I, 'there are 365 days in the year, but by God! if there were 3,605, I hold you till you apologize in the manner and way I told you, and even then, I shall punish you likewise for the infamous way you have behaved.' She sulked for another half hour, but did not bite or kick any more. I never relaxed my grasp, or the sternness of my countenance. My hands were streaming with blood, some of the veins were opened, her lap was full of blood, it was a frightful scene.

"At length she said, 'Edward, I humbly ask your pardon for the shameful way I have treated you, I apologize for the blow I gave you, I forgive you for any injury you have done me, I promise to be docile and humble in future, and I beg—I beg,' she sobbed, 'your forgiveness.'

"I released her hands, pulled the bell violently, told John to

run immediately for Dr. Monson, (the family physician,) and fell fainting on the floor. I had lost nearly a pint of blood from the wounds inflicted by the panther. When I recovered my senses, I was lying on the sofa, my hands enveloped in strapping plaister and bandages, as were also my shins. Ellen (sic) and my wife knelt at my feet crying, while Monson kept pouring port wine down my throat. 'Could you eat a little, said he kindly.

" 'Gad, yes,' said I, 'I'm awfully hungry, bring dinner, John.'

" They all stared, it was ten o'clock; however dinner was served, though sadly overdone, having been put back three hours. John had only laid covers for two, presuming my wife and I would dine tete-a-tete. I told him to bring two more. Monson and my wife raised their eyebrows—'Doctor, stay and dine with us, call it supper if you like; Emma, I desire you to seat yourself.' She made towards the door. 'Augusta,' said I, addressing my wife, 'persuade Emma to dine with us, I will it.'

" 'You had better stay,' said my wife, with a sweet smile. Emma hesitated a moment, and then came and sat beside me." (p. 82).

Our hero drank during this strange dinner a bumper to the man who knows how to tame a shrew, and obliged his wife to pledge him in the toast; the Doctor lectured her, and advised her to restrain her temper in future.

" I had one of my bandaged hands up Emma's clothes while

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he was saying this, and was feeling her lovely young cunny. It was nuts to crack for me. Dr. Monson gone, I rang the bell, 'John, you and the servants can go to bed,' said I. John cast an enquiring glance at Madam and Emma, bowed and retired.

"I asked Emma for my cigar-case, as for Augusta, I did not notice her. I lit a cigar, and drawing Emma on my knee, sat before the fire and smoked. 'You can go to bed, Augusta,' said I, as if she was the servant and Emma the wife, 'I shall not want you any more.' The humbled woman took her candle, and wishing us both good night, went to bed.

"'Oh, Edward,' said poor little Emma, 'what a dreadful woman she is, she nearly killed you, you nearly bled to death! Dr. Monson said two of the great veins at the back of each hand had been opened by her teeth, and that if she had not given in when she did, you would have bled to death.'

"'But here I am all alive, my sweet.'

"'But you wont have me to-night, mind.'

"'Wont I though!'

"'Now, Edward! pray don't, you are too weak!'

"'Then this will give me strength,' said I, and I drank at a draught a tumbler of Carbonell's old Port. I made her drink another glass, and then we lay down on the couch together. I fucked her twice, and then in each other's arms we fell asleep.

"It was six o'clock the next morning when I woke up. I aroused Emma and told her I thought she had better go to her own room, before the servants were about; my hands were

very painful, so arranging with her when and where she should next meet me, I went up stairs to bed. My wife was fast asleep, I held the candle close to the bed and looked at her, she was lying on her back, her hands thrown over her head. She looked so beautiful, and her large, firm breasts rose and fell so voluptuously, that I began to be penetrated with some sentiments of remorse for my infidelities. I crept into bed and lay down beside her. I soon fell asleep. I might have slumbered some two hours, I was aroused by being kissed very lovingly. I was sensible that a pair of milky arms clasped me, and that a heaving breast was pressed to mine. I soon became aware of something more than this, which was going on under the bed-clothes. I opened my eyes and fixed them upon the ravisher! It was Augusta. She blushed at being caught, but did not release me. I remained passive in her arms. My hands I had lost the use of; inflammation had set in in the night, I felt very feverish, in an hour more I was delirious; I became alarmingly ill." (p. 84).

His illness lasted a month, during which time he was tended by his mother and wife. Emma is sent away; and on his recovery he went with his spouse to Hastings. There, as bad luck would have it, his discarded mistress met and accosted him. There was another scene and they again parted. Our hero continues:

"Then came a series of disasters. Our family solicitors, a firm that had managed the affairs of the family for three generations, turned knaves, my poor mother was plundered of all

her property. She was obliged to dismiss all her servants, and send her furniture and carriage to the hammer. * * * For two years I drove the Cambridge Mail, but not under my own name. I made about three hundred a year, and have reason to think I was much liked on the road. The adventures of that part of my life alone, would form a volume, but as this purposes to be an erotic auto-biography, I abstain. The advance of the railway system, closed this avenue of my career at last. Then I started some fencing rooms in London. Sometime after I had been thus engaged, my wife, I could never learn how, found me out. She called upon me, she was beautiful as ever, there was a scene of course, it ended by my agreeing to live with her again. The gods alone know how many infidelities I had committed since we parted six years before. She never knew them. I accompanied her to the depths of Hampshire, to a certainly charming cottage she had there in a remote hamlet, not a hundred miles from Winchester. Now it was an anomaly in her character, that she with all her fanaticism, all her pride, should condescend to a meanness. I thought it paltry, and I told her so frankly on our journey, but she represented to me that she had always spoken of me, as her husband, Captain S—, and nothing would do, but I must be Captain S—." (p. 90).

Our hero settled down again to a quiet country life. He proceeds:

"Now let the casuists explain it, I cannot, but the three years I passed in this delightful spot—

'The world forgetting
By the world forgot.'

were the very happiest of my checkered existence.

"Augusta would strip naked, place herself in any attitude, let me gamahuche her, would gamahuche in her turn, indulged all my whimsies, followed me about like a faithful dog—obtained good shooting for me in the season, and a good mount if I would hunt. * * * I was faithful for three years.

"A rake, I! a man about town, fond of gaiety, of theatres, of variety, of conviviality, say—ye casuists how was it? But so it was; and, sooth to say, I was very happy; * * *.

"And thus passed three golden years, the happiest in my life. From this dream I was awakened by my wife becoming enceinte; from that moment 'a change came o'er the spirit of the dream.' Her whole thoughts were now given up to the 'little stranger' expectant, all day long nothing was to be seen but baby clothes lying about the room, she could talk of nothing but baby—drew off from marital amusements, cooled wonderfully in her manner, and finally drove me, as it were, to seek elsewhere for the pleasures I no longer found at home.

"When the child was born, matters became worse, everything was neglected for the young usurper.

"My comforts all disappeared, and at length I became so disgusted, that I left her, and going up to town had a long interview with my relative Lord E—." (p. 91).

The poor illused captain remained in London, indulging in every kind of debauchery.

“And whose fault was it, (he resumes) that I committed these adulteries? Surely my wife’s. Had I not been faithful to her for three years! had I not let slip many chances during that time? Venus! thou art a goddess, thou knowest all things! Say how many divine creatures I neglected during that time? for though buried in the depths of the New Forest,—

‘Full many a flower (there) is born to blush unseen,
And waste its sweetness on the desert air—’

So saith the Poet, and true it is.

“And the baby she idolized and loved so well, he grew into boyhood, and she spoiled him, and he grew to man’s estate, and became a curse and a disappointment. Go to! now ye fond mother’s, (sic) who drive your husband’s (sic) to infidelity, and what the correct world calls vice, that you may devote yourselves to your children. What profit have ye? Go to! I say.

“But in six months this woman began to feel certain motions of nature, which told her there were other joys besides the pleasure of spoiling her breasts to give suck to her brat, and she wanted to see her sposo again. She was virtuous, was this woman, so ought to have been ‘a crown to her husband.’ God knows it has been ‘a crown of thorns,’ but let that pass.

“She came up to Town, and called on the Earl. She was all pathos and meekness, of course. She told her ‘sad tale.’ My relative was moved, a ‘woman in tears’ is more eloquent with some people, than ‘the woman in white!’ I received from my relative a very peremptory letter. I had some expectations

from this man ; it would not do to offend him ; I consented to live with her again." (p. 100).

Sellon returned then once more with his wife to Hampshire, but as may be imagined, this renewal of domestic bondage could not last long. Having gained entrance into a girl's school, he was detected by his wife just as he was conducting his young companions "into a wood for a game at hide and seek."

"After this escapade, I could no longer remain in Hampshire, so packed my portmanteau, and was once more a gentleman at large in London." (p. 110).

The volume closes with the following note signed by the editor, but in reality written by the author himself:

"The narrative here abruptly terminates, and as far as it has been possible to ascertain, it would appear that the writer died shortly after, at all events he was never again seen alive or dead by any of his numerous acquaintance."

The sad truth is this—Edward Sellon shot himself in April 1866, at Webb's Hotel, No. 219 and 220 Piccadilly, then kept by Joseph Challis, but since pulled down ; its site being now occupied by the Criterion of Messrs. Spiers and Pond. There was an inquest, but through the influence of his friends the affair was kept out of the newspapers, and hushed up. Before committing suicide he wrote to a friend informing him of his intention, but the letter only reached its destination the following morning, when all was over. In that letter were enclosed the following lines, addressed to a woman who was

fond of him, and who, when he got into difficulties wished to keep him.

" NO MORE ! *

" No more shall mine arms entwine

" Those beauteous charms of thine,

" Or the ambrosial nectar sip

" Of that delicious coral lip—

" No more.

" No more shall those heavenly charms

" Fill the vacuum of these arms ;

" No more embraces, wanton kisses,

" Nor life, nor love, Venus blisses—

" No more.

" The glance of love, the heaving breast

" To my bosom so fondly prest,

" The rapturous sigh, the amorous pant,

" I shall look for, long for, want

" No More.

" For I am in the cold earth laid,

" In the tomb of blood I've made.

" Mine eyes are glassy, cold and dim,

" Adieu my love, and think of him

" No More."

" Vivat Lingam.

" Non Resurgam."

Here then is the melancholy career, terminating in suicide at the early age of 48 years, of a man by no means devoid of talent, and undoubtedly capable of better things.

* This poem is printed at p. 69 of "Cythera's Hymnal ; or, Flakes from the Foreskin." See ante, p. 185.

Sellon was a thorough atheist, and fully believed in the maxim with which he concludes the poem above quoted.

"Ups and Downs," the MS. of which had been sold to W. Dugdale shortly before the author's death, is no fiction, but, allowing for a little colouring, portrays truthfully enough Sellon's career.

The following letter I am induced to give, inasmuch as it to some extent, fills up the gap between the abrupt ending of the autobiography, and the equally sudden termination of the writer's own life. It was addressed to the same friend to whom Sellon had communicated his intention of destroying himself, and was of course intended exclusively for his amusement and not for publication. In it, as in his book, Sellon shews himself the same thoughtless, pleasure-seeking scamp, unchanged to the very last.

" London, 4th March, 1866.

My dear Sir,

" You will be very much surprised no doubt to find that I am again in England. But there are so many romances in real life that you will perhaps not be so much astonished at what I am going to relate after all.

" You must know then that in our trip to the continent, (Egypt it appears was a hoax of which I was to be the victim) we were to be accompanied by a lady ! I did not name this to you at the time, because I was the confidant of my friend.

" On Monday evening I sat for a mortal hour in his brougham near the Wandsworth Road Railway Station waiting for the 'fair but frail,' who had done me the honor to send me a beautiful little pink note charmingly scented with violets, in

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which the dear creature begged me to be punctual—and most punctual I was I assure you, but alas! she kept me waiting a whole hour, during which I smoked no end of cigars.

“At length she appeared, imagine my surprise! I! who had expected some swell mot or other, soon found myself seated beside the most beautiful young lady I ever beheld, so young that I could not help exclaiming, ‘Why my dear you are a mere baby! how old may I be permitted to ask?’ She gave me a box on the ear, exclaiming, “Baby indeed! do you know sir, I am fifteen!!” ‘And you love Mr. Scarsdale very much I suppose?’ said I as a feeler. ‘Oh! *comme ça!*’ she rejoined. ‘Is he going to marry you at Vienna, or Egypt?’ I asked. ‘Who’s talking of Egypt?’ said she. ‘Why I am I hope my dear, our dear friend invited me to accompany him up to the third Cataract, and this part of the affair, you I mean my dear, never transpired till half-an-hour before I got that pretty little note of yours.’ ‘Stuff!’ she said, ‘he was laughing at you, we go no farther than Vienna!’ ‘Good!’ said I, ‘all’s fair in love and war,’ and I gave her a kiss! She made no resistance, so I thrust my hand up her clothes without more ado. ‘Who are you my dear?’ I enquired. ‘The daughter of a merchant in the city who lives at Clapham,’ said she. ‘Does your mother know you’re out?’ I ejaculated. ‘I am coming out next summer,’ said she. ‘That is to say you were coming out next summer,’ said I. ‘Well I shall be married then you know,’ said the innocent. ‘Stuff!’ said I in my turn. ‘How stuff?’ she asked angrily, ‘do you know he has seduced me?’ ‘No my angel, I did not know it, but I thought as much—but don’t be deceived, a man of Mr. Scarsdale’s birth won’t marry a little cit like you.’ She burst into tears. I was silent. ‘Have you known him long?’ she asked. ‘Some years,’ said I. ‘And you really think he won’t marry me?’ ‘Sure of it, my dear child.’ ‘Very well, I’ll be revenged, look here, I like you!’ ‘Do you though! by Jove!’ ‘Yes, and,— I give you my word I was into her in a moment! What bliss it was! None who have

not entered the seventh heaven can fathom it! But alas! we drew near the station, and I only got one poke complete. She pressed my hand as I helped her out of the Brougham at the Chatham and Dover Station, as much as to say 'you shall have me again.' Scarsdale was there to receive her. Not to be tedious, off we started by the Mail, and duly reached Dover, went on board the boat, reached Calais, off again by train. Damned a chance did I get till we were within ten or twelve versts of Vienna. Then my dear friend fell asleep, God bless him! The two devils of passengers who had travelled with us all the way from Calais had alighted at the last station—here was a chance!! We lost not an instant. She sat in my lap, her stern towards me! God! what a fuck it was, 'See Rome and die!' said I in a rapture. This over we were having what I call a straddle fuck, when lo! Scarsdale woke up! I made a desperate effort to throw her on the opposite seat, but it was no go, he had seen us. A row of course ensued, and we pitched into one another with hearty good will. He called me a rascal for tampering with his fiancée, I called him a scoundrel for seducing so young a girl! and we arrived at Vienna! 'Damn it,' said I as I got out of the train with my lip cut and nose bleeding, 'here's a cursed piece of business.' As for Scarsdale who had received from me a pretty black eye, he drove off with the sulky fair to a hotel in the *Leopoldstadt*, while I found a more humble one in the *Graben* near St. Stephen's Cathedral, determined, as I had £15 in my pocket to stay a few days and see all I could. But as you will find in Murray a better account of what I did see than I can give you, I will not trouble you with it. I got a nice little note the next day from the fair Julia appointing a meeting the next day at the *Volksgarten*. How she eluded the vigilance of her gallant I don't know, but there she was sure enough in a cab—and devilish nice cabs they are in this city of Vienna, I can tell you. So we had a farewell poke and arranged for a rendezvous in England, and the next day I started and here I am, having spent all my money!

"So there's the finish of my tour up the Nile to the third Cataract, to Nubia, Abu Sinnen, etcetera. It is very wrong I know, I deplore it! but you also know that what's bred in the bone, &c., so adieu, and believe me

"Yours very truly

"E. SELLON."

Sellon is also the author and artist of "The New Epicurean,"* and its sequel "Phœbe Kissagen."† He wrote "The Monolithic Temples of India,"‡ and "Annotations on the Sacred Writings of the Hindüs."§ He edited an English translation of the "Ghita-Radhica-Khrishna," a Sanskrit Poem.|| He translated a portion of the "Decameron" of Boccaccio.¶ And he designed the illustrations of "The Adventures of a School-Boy,"** and "The New Lady's Tickler."††

The above works have all been printed. He also wrote two other short erotic tales. One, "The Confessions of a Single Man, as exemplified in the Erotic Adventures of a Gentleman," was originally intended to have been printed at the end of the "New Epicurean," and the title page of that work, as originally struck off, but afterwards cancelled, contained a notice to this effect. It is advertised as a separate work, "Rich Engravings, Two Guineas," in W. Dugdale's Catalogue, appended to the second volume of "Lucretia," but it never was printed. The MS. was stolen and has probably been destroyed, but two or three illustrations by Sellon are still in existence. The other tale, "The Delights of Imagination," was never printed. The MS. still exists, but there are no illustrations.

* See ante, p. 314. † p. 326. ‡ p. 73. § p. 73. || p. 73. ¶ p. 369.

** p. 15. †† See that title in Additions and Corrections, post.



Venus School Mistress; or, Birchen Sports. By
R. BIRCH, Translator of Manon's Memoirs.
Printed for PHILOSEMUS. Embellished with a
Beautiful Print. Price 10s. 6d.

8vo.; pp. 82; probable date 1808 to 1810; this I take to be the earliest edition; it has an "Address" in which reference is made to the success of "Manon la Fouëttese," and contains the history of "Betty Thoughtless."

There is another edition about 1820, "with 4 coloured plates, 8vo. 16/-.*

About 1830 Cannon reprinted the work, with title: "**Venus School Mistress;** or Birchen Sports. Re-printed from the Edition of 1788,† with a Preface, by MARY WILSON, containing some Account of the late MRS. BERKLEY. London: Printed by JOHN LUDBURY, No. 256, High Holborn," and a second title page thus: **Aphrodite Flagellatrix: Sive Ludi Betulani. De gustibus non est disputandum. Romæ: Apud Plagosum Orbilium, In Viam Flagrorum, Sub Signo Flagelli. 1790."**

* Publisher's Catalogue of the time.

† This date appears to be fictitious. "Venus School Mistress" was issued after "Manon la fouëttese" to which reference is made in the "Address," (vide supra), and "Manon" could not have been originally published before 1805.

Large 12mo.; pp. xi and 58; on the first title page is a hand brandishing a rod, and on the second a Roman lamp; 5 or 6 folding coloured plates, pretty well done, and a frontispiece (not folding) representing "The Berkley Horse."*

W. Dugdale issued an edition about 1860, with titles as above, except that on the English title page the printer's name is replaced by "Printed for the Booksellers," and there is a fleuron of the Royal Arms. 8vo.; pp. 61; 8 coloured plates, badly done, and not copied from those of Cannon's edition; Price Two Guineas.

In both these editions the original "Address" is omitted, and a "Preface," as mentioned on their title pages, added; both contain "Betty Thoughtless."

"Venus School Mistress," a worthless, badly written book, contains the experiences of "Miss R. Birch," daughter of a woman who kept a day school, and who never let pass an opportunity to flog her pupils. Miss Birch acquires a great taste for, and aptitude in laying on the rod, and eventually takes a school herself together with a friend. "We now (she concludes) live together, and whip like two little devils, both young folks and old *ones*." The adventures all turn on flagellation and are generally dull.

The tale of "Betsy Thoughtless" is insignificant. Betsy recounts how she lost her maidenhead, and that she applied the rod to her cousin-lover at his own request. Dugdale designates

* Reproduced at p. xliv, ante.

it in his catalogue as: "a most spicey and piquant Narrative of a Young Girl obliged to excoriate her Sweetheart's bum, before he could ravish her Maidenhead."

In the Preface to Cannon's edition the topic is treated seriously. We are there told: "The subject of Flagellation, in venereal affairs, must appear altogether ridiculous and unintelligible to those who have not been initiated into this branch of the Elusinian (sic) mysteries.

"It is, however, a *lech*, which has existed from time immemorial, and is so extensively indulged in London at this day, than (sic) no less than twenty splendid establishments are supported entirely by its practice (sic): nor is there amongst the innumerable temples dedicated to the Paphian Goddess, which adorn this immense metropolis, any one, in which the exercise of the rod is not occasionally required.

"All females who piously devote themselves to the service of the public, ought to be acquainted with the philosophy of birch discipline; for, without that knowledge, they wil iose (sic) the patronage of some of the most liberal slaves to erotic pleasure.

"The men who have a propensity for Flagellation may be divided into three classes:—

"1. Those who like to receive a fustigation, more or less severe, from the hand of a fine woman, who is sufficiently robust to wield the rod with vigor and effect.

"2. Those who desire themselves to administer birch discipline on the white and plump buttocks of a female.

“3. Those who neither wish to be passive recipients nor active administrators of birch discipline, but would derive sufficient excitement as mere spectators of the sport.

“Many persons not sufficiently acquainted with human nature, and the ways of the world, are apt to imagine that the *lech* for Flagellation must be confined either to the aged, or to those who are exhausted through too great a devotion to venery : but such is not the fact, for there are quite as many young men and men in the prime and vigor of life, who are influenced by this passion as there are amongst the aged and debilitated.

“It is very true that there are innumerable old generals, admirals, colonels, and captains, as well as bishops, judges, barristers, lords, commoners, and physicians, who periodically go to be whipped, merely because it warms their blood, and keeps up a little agreeable excitement in their systems long after the power of enjoying the opposite sex has failed them ; but it is equally true, that hundreds of young men through having been educated at institutions where the masters where (sic) fond of administering birch discipline, and recollecting certain sensations produced by it, have imbibed a passion for it, and have longed to receive the same chastisement from the hands of a fine woman. To the truth of this statement, two of the most experienced governesses now retired from business, Mrs. Chalmers and Mrs. Noyeau, can bear ample testimony, and that the propensity follows such parties through life, inasmuch, as however vigorous and capable they may (sic) of sub-agitating a woman to her

heart's content, yet they care little for the act, unless accompanied by the seasoning of their favourite sauce.

"Those women who give most satisfaction to the amateurs of discipline, are called governesses, because they have by experience, acquired a tact and a *modus operandi*, which the generality do not possess. It is not the merely keeping a rod, and being willing to flog, that would cause a woman to be visited by the worshippers of birch: she must have served her time to some other woman who understood her business, and be thoroughly accomplished in the art. They must have a quick and intuitive method of observing the various aberration (sic) of the human mind, and be ready and willing to humour and relieve them. Such was the late Mrs. Jones, of Hertford Street and London Street, Fitzroy Square; such was the late Mrs. Berkley, such is Betsy Burgess, of York Square, and such is Mrs. Pryce, of Burton Crescent."

The remainder of the preface, as notified on the title page, contains an account of Mrs. Berkley and her establishment, which I have already quoted in my introduction.*

* See ante, p. xlii.





Die Wollust im Lande der Venus. Amerika
1791.

8vo.; pp. 234 in all; small fleuron in outline on title page; original edition. Another edition, divided into 2 parts; title, impress, and date identical; small 8vo.; pp. 124, and 144 in all; printed about 1868; catalogued by J. Scheible at 4 Ths. H. Nay* notes two other editions, in two parts, 8vo., without date, published in 1858, and 1870 respectively.

This book is cleverly written and contains some very lascivious episodes. That at the beginning of the work, in which the hero is seduced, corrupted and sodomised by his tutor, is forcible and original. Towards the end there is a scene with an amorous old lady, which is curious and very powerfully told.

* Bibliotheca Germanorum erotica, p. 148.





Yokel's Preceptor : or, More Sprees in London! being a regular and Curious Show-Up of all the Rigs and Doings of the Flash Cribbs in this Great Metropolis; Particularly Goodered's Famous Saloon—Gambling Houses—Female Hells and Introducing Houses! The Most Famous, Flash, and Cock-and-Hen Clubs, &c.—A full Description of the Most Famous Stone-Thumpers, particularly Elephant Bet, Finnikin Fan, the Yarmouth Bloater, Flabby Poll, Fair Eliza, the Black Mott, &c.: And it may be fairly styled Every Swankey's Book, or The Greenhorn's Guide Thro' Little Lunnon. Intended as a Warning to the Inexperienced—Teaching them how to Secure their Lives and Property during an Excursion through London, and calculated to put the Gulpin always upon his guard.—Here will be found A Capital Show-Up of the Most Infamous Pegging Kens. Bellowsing Rooms. Dossing Hotels Sharking Fakes. Fencing Cribbs. Fleecing Holes. Gulping Holes. MollyClubs. &c., &c., &c. To which is added A Joskin's Vocabulary Of the various Slang Words now in constant use; the whole being a Moving Picture of all the New Moves and Artful Dodges practised at the present day, in all the most notorious Flymy Kens and Flash Cribbs of London! By which the Flat is put Awake to all the Plans adopted to Feather a Green Bird, and let him into the Most Important Secrets. With a Characteristic Engraving. Price One Shilling. London: Printed and Published by H. SMITH, 37, Holywell street, Strand. Where may be had a Catalogue of a Most Extensive Variety of every choice and Curious Facetious Work.

The title page is headed, "The Flat's Ogles Opened—A Book for Every Greenhorn!" 12mo.; pp. 31; published by W. Dugdale, about 1850 or 1860.

This very verbose title is the most characteristic part of the book, and promises more than is fulfilled; the work contains in truth a short sketch of a few "Gin Palaces," a fuller account of "Gambling Houses—their keepers, &c.," "A Key to the Flash Words," and "The Roll Call of some celebrated Mots," of which seven only are described. Here is a specimen :

"MARY MITCHELL, THE BLACK MOT."

"This fair paviour used to hang out in the vicinity of Union Court, Westminster, and used to pad the Haymarket. She did a vast deal of business; but being too fond of tape she often figured before the beak. She was a good-hearted mot and used to support her aged parents by her button-hole stitching. She has hooked it in a wooden box."

The most curious article in the volume is: "A few words about *Margeries*—the way to know the Beasts—their Haunts, &c.," which I quote in extenso on account of the peculiar information it affords :

"The increase of these monsters in the shape of men, commonly designated *Margeries*, *Pooffs*, &c., of late years, in the great Metropolis, renders it necessary for the safety of the public, that they should be made known. The punishment generally awarded to such miscreants is not half severe enough, and till the law is more frequently carried to the fullest extent against them, there can be no hopes of crushing the bestiality.

The wretches are too well paid—they being principally, it is well known, supported by their rich companions—to care a jot about a few months' imprisonment. Why has the pillory been abolished? Would it not be found very salutary for such beasts as these? for can they be too much held up to public degradation and public punishment? Will the reader credit it, but such is nevertheless the fact, that these monsters actually walk the streets the same as the whores, looking out for a chance!

“Yes, the Quadrant, Fleet-street, Holborn, the Strand, &c., are actually thronged with them! Nay, it is not long since, in the neighbourhood of Charing Cross, they posted bills in the windows of several respectable public houses, cautioning the public to ‘Beware of Sods!’

“They generally congregate around the picture shops, and are to be known by their effeminate air, their fashionable dress, &c. When they see what they imagine to be a chance, they place their fingers in a peculiar manner underneath the tails of their coats, and wag them about—their method of giving the office.

“A great many of them flock the saloons and boxes of the theatres, coffee-houses, &c.

“We could relate many instances of the gross bestiality of the practices of these wretches, but think it would be occupying too much of the reader's time on so disgusting a subject. One or two anecdotes of them we cannot, however, resist the temptation of relating.

“The Quadrant is thronged by a number of the most notorious Margerics, who turn out daily and nightly to look for

their living the same as the blowens. One of these was nicknamed 'Fair Eliza.' This fellow lives in Westminster, and keeps his fancy woman, who does not scruple to live upon the fruits of his monstrous avocation. Another fellow, called 'Betsy H—,' who walks the Strand, Fleet-street, and St. Martin's-court, is a most notorious and shameless poof. He is not unfrequently to be found at free-and-easys, where he spouts smutty recitations. His father was a notorious cock-bawd, and when he died he bequeathed his two sons a bawdyken each. One of the sons got a *situation*, we believe, for *borrowing* something—the other soon floored his knocking shop, and then took to the streets. He has been imprisoned several times, but yet he persists in following his beastly pursuits.

"There have been also many fellows of this description in the theatrical profession, who have yet been considered respectable members of society. We could mention the names of several, but will, out of compassion only, withhold them. A certain wealthy showman, it was suspected, did not so well respect a certain 'purty' actor of his, without good reasons for so doing: and it is well known, that a wretch, who was in the habit of perpetrating the French characters at a theatre notorious for its horses and *asses*, over the water, was one of the same disgusting and most abominable fraternity.

"But we will leave this disgusting subject, again cautioning the respectable portion of the human race to beware of these wholesale abominable traders in this bestiality." (p. 5).



Z Zoloé et Ses Deux Acolytes Discours aux
Manes de Marat L'Auteur des Crimes de
l'Amour à Villeterque Avec Notices Biogra-
phiques et Bibliographiques Bruxelles Chez Tous les
Libraires MDCCCLXX

12mo.; pp. cii and 178; printed at Brussels by Briard for Poulet-Malassis et Lécivain, in 1870, as the title page bears; although a "tirage à 130 exemplaires" is given, 500 copies probably were struck off; price 20 frs.; there is a "frontispice à l'eau-forte, fac-simile de celui de l'édition originale de Zoloé," well executed on steel, not obscene, generally attributed in error to M. Félicien Rops; at the head of the title page, which is printed in red and black, stands the name of the author, **LE MARQUIS DE SADE**.

In the publisher's catalogue the following note is appended: Réimpression de trois pièces de la plus insigne rareté. Le Marquis de Sade se montre dans ce volume sous trois aspects inattendus: pamphlétaire politique; thuriféraire républicain; polémiste littéraire. Les notices donnent une idée complète de sa personne et de ses œuvres." These notices are:

1. "**Le Marquis de Sade l'homme et ses écrits**," which was first published in 1866, at Brussels, by J. Gay, as a separate

pamphlet, with rubric, "Sadopolis Chez Justin Valcourt, Rue Juliette à l'enseigne de la Vertu malheureuse. L'An 0000." 12mo. (counts 6); pp. 69, and 1 unnumbered page of "Table."

2. "**La Vérité sur les deux Procès criminels du Marquis de Sade,**" by PAUL LACROIX, originally published, with other pieces, in 1834, and afterwards among the "Curiosités de l'histoire de France," by the same author.

"Zoloé" was originally published in Paris in 1800, with title: "Zoloé et Ses Deux Acolytes ou quelques décades de la vie de Trois Jolies Femmes; histoire véritable du siècle dernier par Un Contemporain A Turin; se trouve à Paris, chez tous les Marchands de Nouveautés. De l'Imprimerie de l'Auteur, Thermidor, An VIII." It is a foul, dull, and insipid attack on Napoleon and Josephine, devoid of truth, and unredeemed by a single point, or a sparkle of wit. Its publication was the cause of the final incarceration of its author at Charenton, by order of the first consul, under date 1801.

I cannot do better than transcribe here the concise notice of the book given in "Le Marquis de Sade l'homme et ses écrits," as printed in the volume under consideration:*

"Si *Zoloé* offense la décence, elle n'est pas plus coupable qu'une foule d'œuvres publiées depuis un siècle. Quant au but du livre, on voit dès les premières lignes qu'il est une satire

* This version differs materially from that contained in the separate pamphlet above mentioned.

abominable contre Joséphine de Beauharnais, épouse en secondes noces du premier consul. Les deux *acolytes* que lui donne l'auteur, et qu'il affuble des noms de *Laureda* et de *Volsange* paraissent être mesdames Tallien et Visconti. On reconnaît le général Bonaparte dans le baron d'Orsec, et Barras, dans le vicomte de Sabar.*

"L'auteur raconte, en style très-négligé et très-incorrect, des orgies insensées où figurent ces trois dames; il les met en scène avec *Fessinot*, époux de *Laureda*, avec l'ex-domestique *Parmesan* et l'ex-capucin *Pacôme*. Il serait assez inutile de rechercher les personnages cachés sous ces divers noms. Chemin faisant, des gens en évidence, et dont la conduite n'était pas édifiante, sont vivement attaqués.

"Il est permis de supposer que la publication de *Zoloé* ne fut pas étrangère à la décision de faire enfermer le marquis de Sade à Charenton. Ce fut en 1801, peu de temps après la date indiquée sur le titre de ce pamphlet, qu'il perdit sa liberté.

"On peut aisément croire qu'aucun libraire ne voulut se charger de la publication d'un libelle qui pouvait exciter de redoutables colères. Les mots de *l'imprimerie de l'auteur*, sur le titre, s'accordent avec une phrase de la préface: 'Je me procurerai moi-même l'honneur d'être imprimé, et je n'en aurai d'obligation à personne.' Nous ignorons si de Sade avait une imprimerie particulière; en tout cas, il était très au fait des mystères de la typographie clandestine.

* Consult also "Livres à Clef," p. 174.

“Saisi par la police, le petit volume que nous indiquons est devenu de toute rareté; nous le rencontrons sur quelques catalogues: 40 fr. Saint-Mauris, n° 276;— 38 fr. 50, exemplaire broché, Bignon, n° 1832. Il serait bien plus cher aujourd’hui.

“*Zoloé* ne figure point parmi les divers ouvrages de Sade mentionnés par la *Biographie universelle* et la *France littéraire* de M. Quérard.”

The author of “Le Marquis de Sade l’homme et ses écrits,” adds in a note an extract from a very curious letter,* written by the first consul to Josephine, and signed N. In that letter Napoleon “défend à sa femme de voir madame Tallien sous aucun prétexte,” and adds: “Si tu tiens à mon estime et si tu veux me plaire, ne transgresse jamais le présent ordre. . . Un misérable l’a épousée avec huit bâtards. Je la méprise elle-même plus qu’avant. Elle était une fille aimable: elle est devenue une femme d’horreur et infâme. Je serai à Malmaison bientôt. Je t’en préviens pour qu’il n’y ait point d’amoureux la nuit; je serais fâché de les déranger.”

* In the handwriting of Napoleon I. Inserted in a catalogue of autographs published in October, 1865, by a bookseller, Charavay, and reproduced in the “Petite Revue,” No. for November 4, 1865, pages 170 and 171.





ADDITIONS AND CORRECTIONS.

While the present work has been passing through the press some additional information, other editions, both ancient and modern, of books already noticed, and a few books connected with them, have come to my knowledge. I take the opportunity of inserting here these supplementary facts, together with some additional elucidations.

The remarks at p. xvii. of my Introduction are not strictly correct. The "*Bibliographie des Ouvrages relatifs à l'Amour, &c.*," is no longer the only work that exists, in any language devoted to erotic literature. A volume embracing that branch of German literature has lately been privately issued, with title: "*Bibliotheca Germanorum erotica. Verzeichniss der gesammten deutschen erotischen Literatur mit Einschluss der Uebersetzungen. Nachschlagebuch für Literaturhistoriker, Antiquare und Bibliothekare. Nach den Zuverlässigsten Quellen, bearbeitet von H. NAY. Leipzig, 1875.*" 4to. ; pp. 151, with 5 unnumbered pages of title, "Vorwort" and "Verbesserungen;" printed in Stuttgart by E. RUPFER. This publication, as we read in the "Vorwort," "hat den Zweck den Forschern auf dem Gebiete der Cultur-und Sittengeschichte einen wichtigen, bisher

unbearbeiteten Zweig der deutschen Literatur übersichtlich vorzuführen." It gives information as to editions, places and dates of publication, &c., but contains no critical appreciations or extracts.

At p. xxxvii of my Introduction I have mentioned the revolting crime of *corpse profanation* with more prominence perhaps than the doubtful authority there given warrants. A remark or two more on the subject may not be out of place. The very nature of the deed prevents its being commonly known. The chamber of the dead is not a place open to many prying eyes, nor can the lifeless corse reveal the enormities which may have been perpetrated upon it. One clearly proved instance will suffice then to warrant its being classed among the frailties of human nature.

There can be little doubt that it was known to the Egyptians, and that they made provisions to prevent the violation of the dead bodies of their young and beautiful women by the embalmers. Herodotus writes: "Quant aux femmes de qualité, lorsqu'elles sont mortes, on ne les remet pas sur le champ aux Embaumeurs, non plus que celles qui sont belles, et qui ont été en grande considération, mais seulement trois ou quatre jours après leur mort. On prend cette précaution, de crainte que les Embaumeurs n'abusent des corps qu'on leur confie. On raconte qu'on en prit un sur le fait avec une femme morte récemment, et cela sur l'accusation d'un de ses camarades."*

This fact did not escape the attention of the erudite com-

* Translation of P.-H. Larcher: "Histoire d'Hérodote, traduite du Grec, &c."

mentator of the "Hermaphroditus"* of Panormita, who remarks (p. 321): "Licebitne huc referre etiam libidinem eorum, qui aut mortuas feminas, aut statuas polluunt? neque enim verus coitus est, ubi non sunt duo coeuntes. In Aegypto quidem Herodotus refert II, 89. deprensum quendam esse, recenti cadavere muliebri libidinose abutentem: λαμβθῆναι γάρ τινά φασι μισγόμενον νεκρῷ προσφάτῳ γυναικός, κατεπειν δὲ τὸν ὁμότεχνον; quia de causa lege sancitum esse, ne feminae nobiles et formosae prius traderentur conditoribus, quam triduo aut quadriduo post obitum."

In the eighth volume of the "Causes Célèbres" a very remarkable case is reported. I reproduce it in the epitomised narrative of M. Julia de Fontenelle:† "Un cadet de famille fut forcé d'entrer, sans vocation, dans un ordre religieux. Se trouvant en voyage, il s'arrête dans une auberge qu'il trouve dans une grande désolation: la fille unique de l'hôte, qui était d'une grande beauté, venait de mourir. On prie le religieux de la veiller; il accepte, et, dans la nuit, curieux de voir les traits d'une jeune fille qu'on lui avait dit avoir été si belle, il lui découvre le visage, et, poussé par le démon de la luxure, il la viole et part de grand matin. Le lendemain, pendant qu'on portait le cercueil en terre, on y sentit quelque mouvement; la bière est ouverte, la jeune fille remise au lit et bientôt guérie. Quelque temps après, des symptômes de grossesse se manifestent, et, au terme de neuf mois, elle donne le jour à un enfant, tout en protestant de sa virginité. Au bout de quelques années, le frère aîné du religieux étant mort et celui-ci ayant

* The edition noticed at p. 81 ante. The German police are now destroying every copy they can lay hands on of this work, probably on account of the plates, and the volume bids fair to become of the greatest rarity.

† "Recherches, &c., sur l'Incertitude des Signes de la Mort," p. 93. This story forms one of the scenes in "Le Prêtre par Un Dr. De Sorbonne. Paris 1802."

été délié de ses vœux, ses affaires le conduisirent dans la même auberge, où il trouva la défunte vivante et mère. Charmé de sa beauté, il avoua son crime et le répara en l'épousant."

The case which occurred in Paris a few years ago, and which was reported in the journals at the time, will doubtless recur to many of my readers.*

It was found that many of the coffins in the "fosse commune" of the cemetery of Père la Chaise had been disturbed. The dogs kept to guard the burial ground had given no alarm, and armed men were placed on the watch. One night they surprised a naked man violating the corpse of a young woman who had been buried that day. They failed to catch him, and fired at him; but he gained the wall, got over it, and escaped. It was winter, and the ground was covered with snow. Next morning, on following his footprints they found marks of blood, and were certain that he had been wounded with the small shots with which their guns had been loaded. The police was communicated with, the hospitals searched, and a sergeant was found in one of them, under treatment for small shot wounds. He was called on for an explanation, and examined upon the charge. He was proved to have gone to several expositions of the dead before their removal from their residences, and to have followed the convoys to the place of interment. At last he confessed all, and that he had long been in the habit of violating corpses. When asked how it was that the dogs had not barked, he replied that dogs would never attack a naked man unless specially urged on to do so, and for this reason he had always visited the cemetery without his clothes. At the trial it was stated that a similar case had previously occurred at Toulouse(?), but that the violator there had preferred to operate upon the dead bodies of old rather than young women.

* I narrate this case from memory only.

Passing now to our own country, and to a time also within the memory of the present generation, I submit an occurrence communicated by a gentleman of the medical profession, then a student, and eye witness of the deed.

In the year 1830 or 1831, at all events about the time that Williams and another were hanged for the murder of an Italian boy in order to sell his body to the doctors, the dead body of a well favoured girl of about 15 years was brought to St. Bartholomew's hospital for dissection. Although no marks of violence were apparent, the students were of opinion that she had not met her end by fair means. One of them introduced his finger into the vagina, and finding the hymen to be intact, declared that she was a maid. Upon this the porter who was employed to carry the dead bodies in and out, also put his finger up, and exclaiming: "that he had never had a maidenhead, but that he would take one now, by G—," proceeded to violate the corpse then and there, in the presence of the students assembled.

Two instances in which priests have administered discipline to their penitents to serve their own lusts are spoken of in note 55 (p. xl.) of my Introduction. The former of these cases, viz., that of Père Girard, I had intended to treat fully in its proper place here, but it is of greater bibliographical magnitude than I at first anticipated, and lack of space compels me to defer it to a future volume. With regard to the latter: Cornelius Adriaensen (not Hadrien), less generally known, but of equal interest with that of Girard, it may not be distasteful to my readers if I give an account of it here. This I do the more readily because the narrative of the affair contained in the

"History of the Rod" is somewhat "made up," and is not told with the sobriety which is indispensable in treating such subjects.

The most trustworthy account of Cornelius Adriaensen and his whipping academy, is to be found in the history of the low countries* by Emanuel van Meteren.

Although this worthy and esteemed historian has been taxed with credulity by Lenglet Du Fresnoy,† and accused of insincerity by Beaucourt de Noortvelde,‡ yet we may, I think, accept his simple narrative of the doings of brother Cornelius without hesitation.

"Il y avoit, (he writes) un moine au cloître des Cordeliers, à Bruges, nommé *frère Corneille Adriaensen*, de Dodrecht, qui étoit fort renommé à cause de ses prédications indécentes et indues, tellement que nous avons trouvé bon d'en dire quelque chose, combien que nous ne fassions pas volontiers, si est-ce qu'il est nécessaire, pour ce que par telles personnes on donne occasion à leurs adversaires de les blâmer et leur religion catholique.

* Emanuel van Meteren wrote his work first in Latin, then translated it himself into Flemish. It has been rendered into German and French. The text I quote is from the French translation by J.-D.- L. Haye: "*Histoire des Pays-Bas, ou Recueil des Guerres &c.* La Haye, H. J. Wou. 1618." folio. Vide "*Manuel du Libraire*," vol 3, col. 1877.

† "*Méthode pour étudier l'Histoire, avec un catalogue des principaux historiens, &c.*" The passage is quoted in the "*Biographie Universelle* (Michaud)," vol. 28, p. 121.

‡ *Tableau Fidèle des Troubles et Révolutions, &c.*

“ Ce moine, ayant vêtu le froc l'an 1548, et ayant le don de bien parler et de pouvoir bien exprimer son intention, fut incontinent estimé pour un fort digne prédicateur ; il tâchait, en tous ses sermons, d'élever l'état ecclésiastique par dessus le séculier, et de persuader à ses auditeurs, que le célibat et l'état des gens non mariés étoient mille fois plus propres pour mériter le paradis, que le mariage, lequel étoit toujours sujet à beaucoup de soucis et empêchemens pour parvenir à salut. Cependant, ayant été institué et commandé de Dieu (tellement qu'il est même tenu pour un sacrement), on y rencontre bien beaucoup de souffrances, croix et tribulations ; mais c'est par ces choses qu'il faut entrer au royaume de Dieu, de sorte qu'il y a plus de mérite au mariage qu'au célibat, état inutile et vain de ceux qui se retirent es cloîtres, où il n'y a qu'aise, volupté, et oisiveté, qui est la mère de tous maux.

“ Il opposoit journellement à l'état charnel et mondain du mariage, la commodité et l'avantage qu'il y avoit au célibat pour parvenir à la vie éternelle : ce qu'il savoit dire et mettre en avant avec tant d'argumens, d'exemples et similitudes, que plusieurs honnêtes femmes mariées en furent troublées en leur esprit, et menèrent tel deuil, qu'elles en tombèrent en de grandes fantaisies : plusieurs filles se proposèrent de ne se marier jamais, et plusieurs veuves de demeurer à marier.

“ Ces femmes mariées et les autres se venoient confesser à lui : les mariées pour recevoir de lui quelque consolation et avis, et les autres pour être fortifiées en leur dessein.

“ Entre les unes et les autres, il y avoit plusieurs honnêtes, notables et belles femmes, veuves et filles de tous états, et à cette fin de leur pouvoir donner quelque contentement, et à soi-même aussi, il s'avisa de dresser entre elles un ordre de *Dévotaires*. Quant aux femmes mariées, lesquelles étoient tristes et troublées, il leur disoit qu'elles pourroient encore être sauvées pourvu qu'elles pussent résister aux inclinations et désirs des œuvres naturelles et charnelles du mariage, mais non à l'œuvre et usage même : car il disoit que l'œuvre même en soi avoit été ordonnée

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de Dieu, mais que la nature corrompue l'avoit souillée de ses mauvaises affections, auxquelles il falloit qu'elles résistassent pour les surmonter, et user de l'œuvre du mariage, comme si elles n'en ussoient point. Que si cela étoit impossible et une chose inhumaine, il conseilloit celles lesquelles n'étoient point jeunes ni belles, de se venir souvent confesser à leurs curés, pour en avoir absolution. Mais à celles lesquelles désiroient d'être en son ordre, et du nombre des Dévotaires, il leur disoit : que puisqu'elles ne pouvoient point résister en leur corps charnel à ces infirmités intérieures, qu'il étoit de besoin que leur corps fut châtié de quelque punition extérieure, ou pénitence. Quand les femmes perplexes y consentoient et promettoient de se vouloir volontiers mettre sous son obéissance, lors il leur établissoit cette règle, de se venir confesser à lui tous les mois avec le consentement de leurs maris. Et en se confessant, il leur commandoit, en vertu de l'obéissance qu'elles lui avoient jurée, de lui vouloir déclarer toutes leurs inclinations naturelles et charnelles, lesquelles elles sentoient au mariage, et de le dire sans simulation et honte, le plus effrontément et nuement qu'elles pouvoient, afin qu'il les put d'autant mieux purger, absoudre et châtier comme un bon médecin.

“ Quand les femmes le faisoient par perplexité et trouble de conscience, il leur disoit en outre, que les péchés secrets et impudics avoient besoin d'une purification secrète et d'une *sainte discipline*, ou secrète pénitence, laquelle devoit être cachée aux hommes mondains, pour ce qu'ils ne comprenoient pas les choses spirituelles, car s'ils le savoient ils s'en scandaliseroient : et partant il falloit qu'elles lui fissent serment de ne point donner à connoître, ni révéler cette secrète discipline ou pénitence, ni à leurs parens, ni à quelques personnes ecclésiastiques, en se confessant ou autrement. Après qu'elles avoient fait ce serment par Dieu et tous ses Saints, il les recevoit pour ses dévotaires et filles de discipline.

“ Les veuves, lesquelles étoient belles et tâchoient de vivre impollues, il leur faisoit accroire que les veuves avoient beaucoup

plus de tentation que les filles, lesquelles n'étoient pas ainsi tourmentées, et partant qu'elles méritoient aussi beaucoup plus envers Dieu que les veuves, tellement que, pour ce combat, leur état étoit beaucoup plus méritoire que celui des mariées, lesquelles pouvoient éteindre ces tentations ; néanmoins qu'elles se devoient soumettre sous sa discipline et secrète pénitence, afin d'être disciplinées pour les intérieures et impures pensées qu'elles avoient journellement ; et partant qu'elles se devoient venir confesser à lui tous les quinze jours une fois, et faire serment de ne se confesser à personne qu'à lui, et ne révéler la secrète discipline à personne qu'aux dévotaires, lesquelles se soumettoient à sa discipline, et par ce moyen elles devenoient ses dévotaires.

“ Il persuada aussi le même aux pucelles et jeunes filles, et le tout sous prétexte de grande sainteté et de mérite.

“ Il faisoit venir toutes ces trois sortes de personnes à jour nommé, et quand cela lui venoit le plus à propos, en la maison de quelqu'une de ses dévotaires, laquelle il estimoit la plus propre à cela, et notamment à la maison d'une couturière nommée Calla, où il y avoit un huis de derrière par laquelle il pouvoit entrer secrètement, en sortant de son cloître. Quand il étoit là, il faisoit faire des verges à ses dévotaires et les faisoit porter en la chambre de discipline, et puis il leur disoit, avec une grande gravité et beaucoup de paroles persuasives, que, pour se rendre propres à recevoir la discipline, qu'elles devoient se dépouiller, afin de surmonter, par la nudité, toute honte et feintise.

“ Quand les femmes, après beaucoup de persuasion, s'étoient ainsi déshabillées toutes nues, il falloit qu'elles vinssent elles-mêmes lui apporter les verges, et le prier bien humblement de châtier et discipliner leur corps de péché : ce qu'il faisoit ; puis après, avec beaucoup de cérémonies et fort lentement, leur donnant un certain nombre de petits coups, qui ne faisoient pas beaucoup de mal, et leur allégeoit le dire de quelques anciens pères, que Dieu aimoit mieux l'humilité des pénitentes, qui s'étoient dépouillées toutes nues, que la dûreté des coups, et choses semblables.

“ En hiver, quand il faisoit trop froid pour se dépouiller, il falloit que les enfans de discipline se couchassent sur un coussin, et lors frère Corneille leur levoit les robes par derrière et les disciplinoit ainsi. Le même faisoit-il quelquefois en été aux femmes mariées et autres, lesquelles ne pouvoient pas s’absenter long-temps de la maison.

“ Quelquefois il permettoit que les plus vieilles dévotaires recessent la discipline des femmes de la maison où la discipline se faisoit.

“ Cet ordre de dévotaires et de secrette discipline ayant duré plusieurs années, qu’enfin le tout fut découvert par deux de ses dévotaires, honnêtes filles, nommées l’une Betteken Maes, et l’autre Calleken Pieters. Cette Betteken Maes, étant une simple fille déjà parvenue à l’âge de discrétion et de jugement, fut employée (pour ce qu’elle étoit fort honnête, et qu’elle savoit donner des bonnes consolations) à garder les malades ; et comme elle gardoit une vieille femme, laquelle pensant qu’elle mouroit, la pria, que, quand elle seroit aux abois de la mort, qu’elle la voulût revêtir d’un froc de cordelier, qu’elle avoit là toujours prêt sur le lit. Que si cela ne se pouvoit pas bien faire, que pour le moins elle y voulut mettre ses bras ou ses mains, afin qu’en mourant ainsi, elle put être quitte de trois parts de ses péchés, et ainsi il ne lui en restât qu’un quart à être purgé en purgatoire. Betteken voyant la peine en laquelle étoit cette femme malade, elle tâcha de lui mettre cela hors de la tête, lui remontrant en toute simplicité qu’elle eut à avoir recours à la satisfaction du Christ : de quoi la femme se scandalisa, tellement que, se relevant de sa maladie, elle s’alla plaindre à frère Corneille, qui, pour cette occasion, l’injuria et blâma fort, l’accusant partout et disant que c’étoit une hérétique, une Erasmiennne et une Pauline, etc., noms pris d’Erasme, de Rotterdam, et de saint Paul. Là dessus Betteken se défendant partout contre ces accusations, fit enfin tant que la secrette discipline fût révélée.

“ Quelque temps après, Calleken Pieters se scandalisant de quelque légèreté qu’elle avoit aperçue en ce père Corneille, et

comme elle étoit belle et jeune, fille d'une honnête veuve, elle s'étoit aussi, en toute simplicité, rangée parmi les dévotaires. Frère Corneille avoit eu beaucoup de peine avec elle, et ne l'avoit pas bien pu amener à ce point de se dépouiller toute nue, n'est-ce qu'elle l'eut premièrement vu faire à d'autres filles, tellement que la première fois, de honte elle tomba évanouie. Celle-ci se plaignant de la légèreté de frère Corneille, voulût être plus amplement instruite touchant ce fait, et demanda quelques preuves; ce que frère Corneille fit le mieux qu'il put, alléguant quelques passages de quelques anciens pères; mais elle n'étant pas encore contente, demanda quelques preuves de l'Ecriture-Sainte, touchant cette secrète discipline. Là dessus il alléguait quelques passages où il est parlé de fouetter; mais elle, étant bien avisée, ne s'en contenta pas, de sorte qu'il commença aussi à l'injurier, et à dire que c'étoit une Pauline, une Erasmiennne, une hérétique; tellement qu'elle alla à confesse au gardien du cloître, pour se conseiller avec lui, et, ayant été mieux instruite, elle demeura hors de l'ordre. Frère Corneille en étant fort irrité, la mit au ban et l'excommunia; non content de cela, il falloit encore qu'il en fit toujours mention en ses prédications, tellement qu'enfin cela vint aux oreilles du magistrat, qui, pour cette occasion, mandèrent la ditte fille et la firent examiner. Après que le magistrat s'en furent bien informés, et qu'ils en eurent pris connoissance par divers témoignages, pour défendre la chasteté de leurs femmes et filles, ils se plaignirent de frère Corneille à ceux qui avoient à commander sur lui, qui, pour éviter toute honte, l'envoyèrent hors de Bruges à Ypres, l'an 1563."

Adriaensen was a powerful and eloquent preacher, but his discourses were, as Van Meteren asserts, frequently interspersed "avec des blasphèmes horribles, contre Dieu et la nature, &c." "Il ne parloit que d'effusion de sang, de pendre, de brûler, de rôtir, d'écorcher, d'étouffer, d'enterrer les personnes toutes vives en terre, d'ouvrir le ventre des femmes, en tirer les enfants tout-

vifs, et de les jeter contre les murs. * * * Et parmi toute cette rage, il méloit de propos sales et infâmes, concluant par un *petter, chier, torcher son derrière, le baiser*, et souhaitant de la fiente en la face des personnes, et choses semblables.”*

Adriaensen was born at Dordrecht in 1521, joined the order of “Frères Mineurs,” and died at Bruges, July 13, 1581.†

In the note at p. 35 I have made mention of an unpublished work by the Marquis de Sade. This remarkable M.S. is at present in the possession of the Marquis de V—, whose grandfather, it is said, obtained it from one Armoux de St. Maximin, who assisted at the destruction of the Bastille, and found the M.S. in the room which the Marquis de Sade had been occupying. Since then it has never been out of the keeping of

* In his “*Predicatoriana*” (p. iii), Peignot gives an extract of a curious discourse by Adriaensen against the Prince de Condé.

† “*Tableau fidèle des Troubles*,” &c., pp. 58 and 80. Consult also “*Historie van B. Cornelis Adriaensen van Dordrecht, minrebroeder binnen die stad van Brugghe. Inde welcke warachtelick verhaelt wert, de discipline en secrete penitencie of geesselinghe, die hy ghebruycte met zyn devotarigen: de welcke veroorsaect hebbebben zeer veel wonderlicke sermoenen, die hy te Brugghe gepredict heeft. Ghedruct int jaer 1569.*” Small 8vo.; original edition, of which one copy only, it is said, is known. M. Octave Delepierre had not seen it when he annotated the “*Tableau fidèle*” (ut supra), for he speaks of it as “*cette prétendue histoire de frère Corneille, qui parut long-temps après sa mort, et où il y a presque autant de mensonges que de pages.*” He mentions two later editions, viz.: “*Deventer, Coenraet Thomassin, 1639. 2 deelen in-12,*” and “*Amsterdam, Samuël Schoonweld, 1714, 2 volumes in-18.*” Concerning the work itself, M. Delepierre says that it contains “*à-peu-près les mêmes expressions indécentes et de plus sales encore*” than Van Meteren attributes to Adriaensen.

the Marquis de V— or his grandfather. I have not seen the MS. myself, but offer the following description made from the details communicated to me by two gentlemen who have carefully examined it.

The M.S. is composed of a series of pieces of paper, $4\frac{1}{2}$ inches (or 11 centimètres) wide, all stuck together, and forming a roll 13 yards 8 inches (mètres 12.10) in length. Each piece of paper is written on both sides, in the handwriting of the Marquis de Sade throughout, and in a character so minute that the letters cannot be read without the aid of a magnifying glass. The work comprises a short preface, and 52 chapters in which the author narrates the doings of a certain community of libertines of both sexes, who have two mansions in the vicinity of Paris and enormous wealth at their disposal.

The language and incidents are quite as obscene as in "Justine," but the narrative is not so frequently interlarded with philosophical disquisitions as in that and other of de Sade's works. The MS. closes with the words, "terminée le 25 Nov. 1783."

In "Monsieur-Nicholas; ou le Cœur humain dévoilé," vols. 11 and 16, Restif de la Bretonne speaks of a work by de Sade: "**La Théorie du libertinage**," qui ne paraît pas encore et que j'ai lue en manuscrit." It seems not unlikely that the MS. in question is the same work as that noticed by the author of "L'Anti-Justine." He continues: "Dans *Aline**. . . Dans *le Boudoir*. . . Mais ce n'est rien: toutes les horreurs sont

* Noticed at p. 30, ante.

réservées pour *La Théorie du libertinage*. C'est là que le monstre-auteur propose, à l'imitation du *Pornographe*, l'établissement d'un lieu de débauche. J'avais travaillé pour arrêter la dégradation de la nature : le but de l'infâme disséqueur à vif, en parodiant un ouvrage de ma jeunesse, a été d'outrer à l'excès cette odieuse, cette infernale dégradation... Quel monstre qu'un homme à pareilles idées ! Et c'est un noble ! un noble de la famille de la célèbre Laure de Pétrarque !"*

I will now add a few books which are more or less connected with those already noticed.

Amors Wege. (p. 46, ante).

In the "Bibliotheca Germanorum erotica," five editions of this work are noted, all in 8vo., viz. : Amsterdam, 1791, 1794-95, 1796, 1824, and that which I have noticed, without date, about 1870.

Les Amours de Charlot et Toinette précédés de **L'Autrichienne en Goguettes** pièces révolutionnaires ré-imprimées textuellement sur les éditions originales de 1779 et de 1789 avec une Note bibliographique Imprimé par les Presses de la Société A Strasbourg 1871.

"In-16 de VIII-24 pp., tiré à 100 ex.—2fr. 50."† figure of a sphere on the title page ; published by Gay.

This little work is a reprint of the two works noticed at

* This passage is reproduced at p. 417 of "Bibliographie &c. de Restif de la Bretonne."

† Liste des Publications, p. 30.

pp. 50 and 116; fac-similes of the title pages of the original editions of both are given.

"I extract the following remarks from the "note bibliographique:" "On est d'abord étonné de la date que porte cette pièce (Les Amours de Charlot et Toinette), 1779, et l'on se demande s'il n'y a pas quelque erreur. A cette époque, Marie-Antoinette était dans la fleur du bel âge; elle avait vingt-quatre ans. Les portraits, dont quelques uns sont vraiment ravissants, couvraient la France et le monde; et l'on peut dire qu'elle était idolâtrée des Français. Louis XVI n'était guère plus âgé qu'elle; le comte d'Artois n'avait que 22 ans, et c'était un petit volcan. La liaison avec la Duthé et beaucoup d'autres l'avait déjà fort affiché depuis plusieurs années, et comme souvent le sexe ne dédaigne pas ces jeunes conquérants, son aventure avec la reine ne serait pas moralement impossible.

"On parle dans le conte en question d'une sonnette dénonciatrice; cet incident fut, à la même époque, l'objet de cinq ou six pièces de vers différentes. Dans celle que nous donnons ici, on nomme le serviteur qui entre dans l'appartement de la reine; c'est le *sieur Gervais*. Ce nom est-il supposé?

"Quoiqu'il en soit, si l'on relit avec attention l'histoire anecdotique du temps, on voit que c'est vers cette époque que l'on place les représentations à la cour du *Mariage de Figaro* et autres fêtes qui faisaient jaser."

I know of two other old editions of the first mentioned poem. Of the one the title is as that noticed at p. 50, with the same date in *Roman* letters. The other has the impress: "A La Bastille. 14 juillet 1789." There is also a more recent reprint: "**Les Amours de Charlot & Toinette** Pièce Dérobée A V.....

*Scilicet is superis labor est, ea cura
quietos sollicitat..... VIRG. ÆNEID.*

Réimprimé textuellement sur l'édition originale et rarissime de

EEE

1789. Londres De l'Imprimerie Particulière de Lord C * * *
1875"

12mo. (counts 6); pp. 11; title page printed in red and black, with figure of a sphere; forms No. 3 of the "Bibliothèque Galante" published in Brussels at 2 francs. This edition contains the poem only.

Aus den Memoiren einer Sängerin. (p. 102).

The author of the "Bibliotheca Germanorum erotica" notes this work as published at the Verlagsbureau, Altona, about 1862. In the place of publication he is right, and I have in error noted it as published in Berlin, but with the year of issue I think he is somewhat in advance. He adds: "Dasselbe. Altona. o.J. (c. 1870) 8.°" by which, I presume, the second volume, or continuation, is intended to be indicated; if so he has certainly not read the volume, and is again, I believe, in advance with the date of publication.

Bekenntnisse einer Amerikanerin.

In the "Bibliotheca Germanorum erotica" (p. 11), one edition of this work is noted. The description corresponds in every respect with that at p. 128, ante, except that the date is given as 1770. Either there are two editions, or the author of "Bib. Ger. erot." is in error, for the date of the volume, at present before me, is 1970. He adds: "Ein Seitenst. zu den Denkwürdigkeiten des Herrn von H * * *." This is entirely false; the "Bekenntnisse" has no similarity whatever with

that work, which is considered to be one of the best erotic books in the German language.

Les Bordels de Paris, avec les noms, demeures et prix, Plan salubre et patriotique soumis aux illustres des Etats-Généraux pour en faire un article de la constitution; Rédigés par M. M. DILLON, SARTINE, LENOIR, LA TROLIÈRE, & Compagnie. Dédié à la Fédération.

Sans la santé, l'homme n'est rien sur la terre
Du Tillier.

L'An Second de la Liberté: 14 Juillet 1779.

8vo. (counts 4); pp. 24. There is a copy in the British Museum, press mark P.C. 31a
18.

This tract contains a plan for a model brothel to be erected at Paris, of which the motto was to be:

"Du plaisir pour de l'or, & santé garantie."

It concludes with "la liste des bordels honnêtes, où l'on court moins les risques de glisser, et de s'embourber."

Bruxelles La Fuit Physiologie des Établissements Porneux de Bruxelles par MARIO ARIS 3me Édition
Bruxelles CH. SACRÉ-DUQUESNE, Éditeur Rue des Fripiers,
60 1871

8vo.; pp. 208, with 4 unnumbered pages of "Table" and list of other publications; 4 rough etchings, not free, signed POUBLON. This edition contains the same matter as the work

noticed at p. 143, ante; but it is not divided into 2 vols.; the outer wrapper is slightly changed, and "Avec Illustrations" is added.

In 1876, the same volume (title unaltered) was reissued in a new fancy paper wrapper, with a wood cut of a girl's head with a fan, and containing 4 new illustrations signed "HB" (H BODART,) not free, and similar in character to those of the previous edition just above mentioned.

Based upon the above, but by no means a literal translation of it, there is: "~~Brussels by Gaslight~~ Physiology of the Night Establishments of Brussels by PEEPING TOM Brussels Of all the Booksellers," 12mo (counts 6); pp. iv and 102, ex titles and "Notice;" girl's head on outer wrapper, and the four illustrations signed "H B" as above; author Mr. HARTCUPP; publisher CH. SACRÉ DUQUESNE; issued in 1876. In the "Notice" which terminates the volume a second part is promised.

Du Jeune et du Vieux Contes et Mélanges. Étrennes aux Délicats avec Frontispice à l'eau-forte. Bruxelles J BLANCHE, Libraire 11, Rue de Loxum 11 1873.

Large 12mo.; pp. 214; at head of title, which is printed in red and black, is the author's pseudonym, FRÈRE JEAN; the frontispiece (struck off in two colours) is by M. BAES of Brussels; it was his first attempt at etching, and must be pronounced a very poor production; issue 236 copies, of which 230

on "papier de Hollande" at 6 frcs., 4 on yellow paper, 2 on "papier chine," numbered. This is the complete edition of the work, and contains the following four pieces, viz: "Tant pis pour eux, tant mieux pour nous," "La Communion difficile," "Nouvelle Rencontre Tabarinique," "Double Problème," not in the original edition,* which the author had printed in 1866 at Rouen, DE BRIÈRE, 200 copies only, for private distribution; it was issued as "première serie," and never offered for sale.

These are very cleverly written little poems—terse, pointed, epigrammatic—a pity only is it that they all run on so forbidding a subject;† for it must be confessed that the mysteries of Cloacina are not propitious to the cultivation of Calliope or Erato. This opinion is not so rigidly held by our neighbours *d'outre-Manche*. Let us then not quarrel with the entertainment offered us, but be thankful for a well written book, in spite of its subject, and say with our author:

"Gens à qui mon livre déplait,
 "Ce n'est pas pour vous qu'il est fait;
 "Pour Dieu, contentez-vous des vôtres,
 "Et, sans dire du mal du mien,
 "Soyez-en dégoûtés,—fort bien!
 "Mais n'en dégoûtez pas les autres." (p. 95).

[Ce volume est écrit par un auteur qui est vraiment doué

* A copy of which sold for frcs. 11, in the sale of M. Charles Monselet's books, in 1871. See "Catalogue détaillé," &c. p. 44.

† See ante, p. 97.

de la verve poétique. Il est à regretter que toutes les pièces soient sur le même sujet, par conséquent c'est une lecture monotone, outre ce que parfois on éprouve du dégoût à poursuivre. Les plus agréables pièces sont: "Tant pis pour eux, tant mieux pour nous," d'un style vif et facile, et la satire, "Au Vidangeur.]"*

The author is ERNEST VAUGHAN of Rouen, one of the staff (in 1873) of the weekly journal, "La Vie Moderne," in which the poems, "Joyeusetés de Frère Jean,"† are from his pen. He is at present editor of "Le Moniteur Industriel" of Brussels.

An Essay on Woman. (pp. 198 to 236).

In the Dyce collection, at the South Kensington Museum, are three copies of the "Essay on Woman," viz.: that which heads my article, and those noticed as Nos. 5 and 7.

On the fly leaf of the first mentioned volume is the following

* See ante, p. lxxv. of Introduction.

† Since collected into a vol: "Joyeusetés de Frère-Jean avec portrait à l'eau-forte par Louis Bochard. Bruxelles A. Lefèvre, Éditeur-Imprimeur 9, Rue Saint-Pierre, 9 1875" Large 12mo.; pp. 164, preceded by 10 pages of titles, &c., and followed by 10 pages of "Table," &c., all unnumbered; title page printed in red and black, and headed by the author's name, E. Vaughan. To render the vol. in every way complete, the specimen *brochure*, of 4 unnumbered pages, should be added. This publication, dated 1874, announces the work to have "Dessins de Léon Libonis;" it contains one etching signed by him, and the poem, "En Guise de Préface," which will be found at p. 1 of the entire work, which is not illustrated. Although the "Joyeusetés de Frère-Jean" scarcely enters into the scope of the present work, this terse notice may not be without interest to some.

note in the hand writing of Dyce: "I am inclined to think that this is really the original edition of the poem. My late venerable friend, William Maltby, was intimately acquainted with Wilkes, and assured me that Wilkes said to him, 'I am not the author of the *Essay on Woman*: it was written by Potter' (son of the Archbishop)."* This note tends to prove three points which I have advanced. 1. That the version which I have accepted as genuine is really so. 2. That all the bibliographers, with whose works I am acquainted, are more or less in error respecting it; for, if we take Dyce's words in the strict sense, it would appear that he not only considered this volume to contain the genuine version of the poem, but to be the *original edition*, which, as I have already shewn, it most decidedly is not. 3. That if Wilkes wrote the book at all, he was certainly not the sole author. I have previously remarked that Wilkes never definitely and positively acknowledged being its author. His character was such, that just because he had got into trouble on account of the book, for that very reason he would not deny having written it, or proclaim his friend, an archbishop's son, as the real author. The nobleness of his nature would prompt him, under such circumstances, to bear alone the whole brunt and odium of the affair.

I am now able to describe more minutely the edition noticed

* Cat. of the Printed Books and Manuscripts bequeathed by The Rev. Alexander Dyce, Vol. 2, p. 424.

as No. 5. It is in reality 12mo. (counts 6); the verso of the last page, p. 23, is unnumbered, and contains "The Maid's Prayer;" there are foot notes to the second line of Book 1, and to the first of Book 4; the word "Aberdeen," on the title page, is in a small fancy type.

There is still another edition of this version (which I will call No. 14).^{*} It differs in the following respects: there is at the end of the third book a fleuron of a cornucopia, which does not exist in the edition immediately above mentioned; the note referring to the name "Rock," in the first line of Book 4, is omitted, although those to the second line of Book 1 are retained; "The Maid's Prayer" is printed on one side only of an unnumbered leaf, which should be p. 23.

With regard to the edition noticed as No. 7, I may add that it was published by William Dugdale, about the year 1840.

Les Femmes Galantes des Napoléon Secrets de Cour et de Palais Tome Premier. Londres et Genève chez les Principaux Libraires 1863

Small 8vo.; 2 vols.; pp. vol. 1, 123, vol. 2, 136; in the first volume, after the "Avant-propos," is a half title as follows: "**Les Deux Cours et Les Fûts de Saint-Cloud.**" &c.

This edition differs materially from that noticed at p. 61, ante. It contains, with slight castrations, and alterations of

^{*} See p. 230, ante.

arrangement, the first and second parts entire, and the third part to p. 107. The remainder of part 3, and the whole of parts 4 and 5 are omitted. On the other hand the "Deuxieme Partie" of vol. 1, pp. 85 to 119, is new matter.

The Life, Intrigues, and Adventures of An Amorous Quaker; Developing the most curious scenes of Intrigues, Seductions, and Amours, ever offered to the Public. Embellished with several splendid Amatory Engravings.
London: Printed for the Booksellers in Town and Country.

12mo.; pp. 23 in all; 6 badly done obscene plates, which have no reference to the text; the verso of the title page and colophon bear: "Printed by W. GRAY, 44, Green Street, New Road."; it is nevertheless an American publication of about the year 1848.

Although somewhat similar in title, this is an entirely different work from that noticed at p. 45, ante. It contains two distinct tales. In the first are recounted the seduction and marriage of a youth called Tommy. The second tale has a separate half title, "**The Amorous Friar,**" and relates the debauching of an English young lady, Miss Wallace, at a convent in France. Both stories are told in an illiterate manner, and are in fact the veriest rubbish. Throughout the volume no mention whatever is made of quakers.

In a catalogue of WILLIAM DUGDALE I find: "The Amorous Quaker; a Boarding School Biography; funny and laughable,

FFF

particularly the scene where the girls get on their Heads and Tails to procure substitutes for the Genuine Thing, or veritable Man-Plant. Price Two Guineas." Doubtless the same work as that previously noticed at p. 45.

Le Mariage de Sophie ses Aventures Galantes la Nuit de ses Noces par LOUIS DE SAINT-ANGE membre de plusieurs sociétés savantes et littéraires Bruxelles. Chez les Principaux Libraires.

Small 8vo.; pp. 64 in all; the verso of the title page bears: "Imp. de A. SACRÉ, rue de la Fourche, 17-19."; issued in 1876; price 60 centimes. This is a reprint, page for page, of the work noticed at p. 110, ante.

The Nameless Crime A Dialogue on Stays Andue Curiosity The Doll's Wedding The Way to Peel The Jail and The Stiff Dream. All Rights reserved.

Small 8vo.; pp. 31; the title, on the outer (green paper) wrapper only, serves as table of contents; at foot of the last page we read: "Printed by WHIPWELL & Co., Bottom Lane, London."; published in July 1875, by HARTCUPP & Co.* of Brussels; author ST. GEORGE H. STOCK.†

* In July, 1876, the Belgian police, at the instigation of the English Ambassador, who had received complaints from London, made a seizure at the house of Mr. Hartcupp, 128, Boulevard Central, Brussels, and destroyed a great deal of his stock. Several of his publications have in consequence become scarce.

† See p. 355, ante.

"The Nameless Crime" is the description, in rhymed dialogue, of the whipping of a school-girl caught by her mistress using a squirt in the water closet; it ends with the following

"MORAL FOR MISSES."

"Your grand mamma was skilled in eggs, my duck,
 "You want no previous apprenticeship to—suck.
 "Still, if with venery you needs must flirt,
 "Avoid at least the too transparent squirt."

None of these doggerel pieces are positively obscene, but are highly suggestive; they are however worthless trash, deficient in grammar, metre, and sense; they all turn on flagellation. The printer has added his blunders to those of the author.

The New Ladies' Ticker; or The Adventures of Lady Lovesport and The Audacious Harry.

"Philosophers who've studied nature,
 And all our holy fathers swear
 A rod's the best invigorator,
 A rod applied upon the rear.
 I've tried its efficacy oft,
 Administered by various hands.
 Not too severe, nor yet too soft,
 But just as pleasure's pulse commands.
 —Madame Birchini's Dance,

London: Printed for the Booksellers. 1866.

8vo.; pp. 112 in all; 8 badly done coloured lithographs from designs by Edward Sellon;* published by WILLIAM DUGDALE, who catalogued it at Two Guineas.

* See p 396, ante.

This is a well written book, worthy of a less silly title, and better illustrations. Although it contains a great many flagellation scenes, there are other episodes of a more generally interesting character, all of which are forcibly told and are very voluptuous. The adventures are narrated in eight letters.

The Voluptuarian Museum : or, History of SIR HENRY LOVEALL. In a Tour through England, Ireland, Scotland, and Wales. Embellished with Six Highly Finished Prints. From Beautiful Paintings. Price One Guinea Plain, or One Guinea and a Half in Colours.

*Ah ! charming Book ! how sweet thy Periods roll,
To raise the Fancy ! to entrance the Soul !
Pour the rich Tide of luscious Love along,
And with its GLOWING BEAUTIES deck thy Song !*

Paris : Printed for the Proprietors.

8vo. ; pp. 162 in all ; the engravings are well drawn and executed ; each has the scene to which it refers engraved under it ; published in London during the latter part of the last century. This I take to be the original edition of the work noticed at p. 22.





AUTHORITIES CONSULTED.



NOTE.

It has always appeared to me that authors are too lax in giving their authorities ; and I have not unfrequently wasted precious hours in searching for volumes and passages—in performing indeed a labour which might have been spared me by a little more minuteness, or the addition of a word, or a few figures. Authorities consulted or cited should, I consider, be noted with more fullness and minuteness than is usually the case. The exact words, untranslated, with which the title commences should be given, together with the author's name, and the place and date of publication. The addition of the size and number of volumes, when the work has appeared in different forms, is not superfluous. Should the authority consulted be an unique, or exceedingly rare volume, or a MS. in some public or well-known private library, its whereabouts should be indicated.

It may be urged that, the integrity of the author quoting being acknowledged, it is unnecessary to verify his citations. This I deny. Every author has, or should have, an opinion of his own, and writes for an object, from a special point of view, if not with a bias ; he construes his authority by his own light, and quotes only so much as will suit his purpose. This is fair and legitimate so long as any word, passage, or line omitted from a quotation be indicated by, * * * or otherwise. But the student reading his book may be studying the same subject, epoch, or branch of literature from an entirely opposite point of view, or with a different object, and it may be of interest to him to peruse just those passages which may have been omitted. In addition then to the description (as above noted) of the work consulted or quoted from, the vol. and page should be given. The necessity of an exact reference is augmented when the quotation is translated from a work in a foreign language.

Such references as "Cook's Voyages," "Van Meteren's History," "Defoe's Works," "Bayle's Dictionary," are evidently insufficient. Why should the student have to hunt through several editions, or various works of an author, in order to find a passage cited, or to puzzle out whether the quotation, if translated, is the author's own rendering, or taken from a published translation, when the author quoting, who must have had the books in hand, and have already gone over the ground, could with ease have saved him all the trouble, and loss of time ? The same information may not be necessary for all. The Englishman, for instance, will know all about Cook or Defoe ; the Belgian about Van Meteren ; the Frenchman about Bayle ; but an author cannot know into whose hands his book may fall, and it is better to risk giving too much, rather than too little information.



A LIST OF AUTHORITIES CONSULTED.

The Academy.

The first number appeared Oct. 9, 1869, as "A Monthly Record of Literature, Learning, Science and Art," with the following dogmatical heading: "Readers are reminded that the mention of New Publications, Articles, &c., in our list is a guarantee of their importance." This oracular tone and exclusiveness did not, however, "pay," and were soon abandoned. "The Academy" was afterwards issued weekly, instead of monthly; it was, on Jan? 3, 1874, enlarged to the same size as its more popular competitor, "The Athenæum," and on July 3, 1875, was reduced in price from 4d. to 3d.

The Actual Condition of the British Museum, &c. By STEFAN POLES.

See Note 81, p. liii., ante.

Analectabliblion, ou extraits critiques de divers livres rares, oubliés ou peu connus, tirés du cabinet du Marquis D. R. * * *. Paris, M.DCCC.XXXVI.

8vo. ; 2 vols. A most interesting and valuable collection of critical notices, written by the Marquis DU ROURE, upon some curious and rare vols. in his own library.

Analectes du Bibliophile recueil trimestriel contenant : 1° Diverses pièces curieuses anciennes et modernes ;— 2° Des analyses critiques et des extraits de diverses publications intéressantes anciennes et modernes ;— 3° Une correspondance, des mélanges philosophiques et littéraires, des anecdotes, etc. Directeur, M. JULES GAY &c. Première Livraison Turin 1876

12mo. (counts 6). This is the most recent of M. Gay's publications, and forms a sequel to "Le Cosmopolite."

M. Gay's publications of a similar nature, and in the order in which they appeared are : "Le Bibliophile Fantaisiste" (ante, p. 129), "Le Fantaisiste," and "Le Cosmopolite," (see those titles, post.)

Analyse des Travaux de la Société des Philobiblon de Londres. Par OCTAVE DELEPIERRE, &c. Londres: Trübner & Cie. 1862.

8vo. This is a very useful little volume, as it gives a careful analysis of the contents of each publication, and is moreover furnished with a "Table des Articles" and a "Table des Matières." In the "Avant-propos" to his recent reprint of "Maranzakiniana" (1875) M. Gustave Brunet mentions M. Delepierre as: "Un des philologues les plus laborieux de notre temps, chez qui un jugement exquis se joint à une instruction aussi solide qu'étendue."

Anecdotes du Dix-Neuvième Siècle, ou Collection Inédite D'Historiettes, et, d'Anecdotes récentes, &c. Par J.-A.-S. COLLIN DE PLANCY. Paris Charles Painparé, &c. 1821.

8vo.; 2 vols. A curious and amusing collection of anecdotes.

Anecdotes, Observations, and Characters, of Books and Men. &c. By the Rev JOSEPH SPENCE. &c. London: W. H. Carpenter, &c MDCCLXX.

Anecdotes of Literature and Scarce Books. By The Rev. WILLIAM BELOE. London: 1807.

8vo.; 6 vols.; vol. 6, with general index, dates 1812. Allibone (Crit. Dic. vol. 1, p. 162) gives a long account of Beloe and his works; he eulogizes the "Anecdotes" as: "a very valuable store-house of Bibliographical matter." Lowndes (Bibliographer's Manual, vol. 1, p. 152) also praises it. Ebert, on the other hand (General Bib. Dic. vol. 1, p. 154), disparages it as: "Unsatisfactory and cursory repetitions of the most known things." In 1814 the first two volumes were reprinted with the additions in the sixth volume added, so that the general index in vol. 6 does not correspond with them. Further, the titles of these two reprinted volumes bear: "In Two Volumes." In any case however the work is only complete in 6 vols. Vols. 1 and 2 which I have used are the reprint of 1814.

Anecdotes of the Manners and Customs of London during the Eighteenth Century. 1810

8vo.; 2 vols.; By J. P. MALCOLM.

Anecdotes Pour servir à l'Histoire Secrète Des Ebugors. A Medoso, L'an de l'Ere des Ebugors. MCCCXXXIII.

Aphrodisiacs and Anti-aphrodisiacs: Three Essays on the Powers of Reproduction; &c. By JOHN DAVENPORT. London: 1869.

See p. 82, ante.

Arithmetical Books from the invention of printing to the present time being brief notices of a large number of works drawn up from actual inspection by AUGUSTUS DE MORGAN London 1847

"Half duodecimo," see note 95 to my Introduction, p. lx. This is a most valuable catalogue, indispensable to those interested in the subject. Independently however of the actual notices of the books, the "Prefatory Letter" and "Introduction" contain some most pertinent and noteworthy remarks upon bibliography in general; they ought to be carefully read by every lover of books.

L'Artiste. Journal hebdomadaire.

The Athenæum.

Aus den Memoiren einer Sängerin. See ante, pp. 102 and 426.

Auteurs Déguisez. Sous des Noms Etrangers; Empruntez, Supposez, Feints à plaisir, Chiffrez, Renversez, Retournez, ou Changez d'une Langue en une autre. Paris. M.DC.XC.

12mo. This interesting little treatise, the first of its kind published in France, is by ADRIEN BAILLET. Barbier mentions it as containing "des détails curieux sur les pseudonymes en général, et en particulier sur les différentes espèces de termes *appellatifs*." Refer to "Dic. des Ouvrages Anonymes et Pseudonymes," vol. 1, p. 111; Idem, edition de 1872, vol. 1, col. 320; and concerning Baillet himself, to Allibone's "Critical Dic," vol 1, p. 85, bottom of the second col. The "Auteurs Déguisez" is included in the "Jugemens des Savans," edit. Amsterdam, 1725, where it forms vol. 5, pt. 2.

Le Bibliographe Alsacien Gazette littéraire, historique, artistique Strasbourg M.D.CCC.LXIII.

8vo.; 4 vols.; from July 1862 to December 1868. See "Bibliotheca Bibliographica," p. 336.

The Bibliographer's Manual of English Literature, &c. By WILLIAM THOMAS LOWNDES. Revised &c. by HENRY G. BOHN. In Six Volumes London: 1869.

8vo. This is the best edition; the sixth volume contains the Club Books.

GGG

A Bibliographical and Critical Account of the Rarest Books in the English Language, &c. J. PAYNE COLLIER, F.S.A. In Two Volumes. Joseph Lilly. 1865.

A Bibliographical Antiquarian and Picturesque Tour in France and Germany. By The Reverend THOMAS FROGNALL DIBDIN, D.D. &c. Second Edition. London: 1829.

Bibliographical Catalogue of Privately Printed Books. By JOHN MARTIN. Second Edition. M.DCCC.LIV.

8vo. This is the best edition, and more complete than the first issue of 1834; it does not however contain the Club Books, but these will be found in the sixth volume of Bohn's edition of Lowndes's "Bibliographer's Manual." Consult Allibone's "Critical Dic." Martin's work is useful, but not complete, nor always reliable.

Bibliographie bibliographique universelle. Dictionnaire des Ouvrages relatifs à l'histoire de la vie publique et privée de personnages célèbres de tous les temps et de toutes les nations, &c. Par EDOUARD-MARIE OETTINGER. Paris. 1866.

Bibliographie des Ouvrages consacrés aux Femmes et à l'Amour Ornés de gravures sur pierres et lithographies libres. Réimpressions de Raretés Bibliographiques.

A trade catalogue, issued from time to time by A. CHRISTIAENS of Brussels, of which the last issue was made in December, 1875.

Bibliographie des ouvrages relatifs à l'Amour, aux Femmes, au Mariage et des Livres Facétieux, Pantagruéliques Scatologiques, Satyriques, etc. Par M. Le C. D'I * * * 3me Édition Turin J. GAY ET FILS 1871

8vo. (counts 4); 6 vols.; vols. 1, 2, and 3 date from Turin, 1871. vol. 4 from the same city, 1872, vol 5 Nice 1872, vol. 6 San Remo 1873; "tirés à 100 ex. pet. in-4 (à 15 fr. le vol.) et 500 ex. pet. in-8 (à 12 fr. le vol.);" this *third* edition is considerably augmented, and much improved; the arrangement of the books noticed is alphabetical.

The first edition was of Paris 1861; 8vo.; double columns; 300 copies, at 6frs. each; the arrangement according to subjects, without index.

The second edition, Paris 1864 ; 8vo ; double columns ; 500 copies at 25 frcs., and 30 copies on large paper at 50 frcs ; this is a great improvement on the first edition, its arrangement is the same, but it contains more matter, and is furnished with an alphabetical index, but very incomplete. In his "Liste des Publications" Gay has given all particulars respecting the three issues. See also my Introduction p. xvii.

Bibliographie et Iconographie de tous les ouvrages de Restif de la Bretonne &c.
Par P. L. JACOB, bibliophile Paris Fontaine 1875

Large 8vo. A well planned and ably executed work. Of Restif de la Bretonne and his books it may be pronounced fairly exhaustive ; moreover, it so clearly describes, and gives such copious extracts from those generally tedious volumes, that in it will be found all that the general reader can require. It has an admirable "Table Analytique," and a good portrait of Restif.

Bibliographie historique et critique de la Presse Périodique Française &c. Par
EUGÈNE HATIN Paris Firmin Didot 1866

Bibliographie Instructive : ou Traité de la connoissance des livres rares et singuliers. &c. Par G-F De Bure, le Jeune. Paris M.DCC.LXIII.

8vo. ; 7 vols. ; of which the last vol. dates 1768. The set should be completed by : "Supplement &c. ou Catalogue des livres du cabinet de feu M. Louis Jean Gaignat, &c. Paris, M.DCC.LXIX." 8vo. ; 2 vols ; with the prices of the books in MS. ; and "Bibliographie &c. Tome Huitième : Contenant une Table destinée à faciliter la recherche des Livres Anonymes &c. Par NÉE DE LA ROCHELLE. Paris, 1793." 8vo. See "Manuel du Libraire," vol 2, col. 552. A few corrections will be found in Beloe's "Anecdotes," vol., 1 p. 10.

Bibliographie Romantique Catalogue anecdotique et pittoresque des éditions originales des œuvres de Victor Hugo—Alfred de Vigny—Prosper Mérimée—Alexandre Dumas—Jules Janin—Théophile Gautier—Pétrus Borel &c. Par CHARLES ASSELINEAU Seconde Édition &c. Paris P. Roquette, &c. MDCCCLXXII.

Le Bibliomane. Londres TRÜBNER & CIE 1861.

8vo. ; printed on coarse grey paper ; two Nos. only were published, pp. 42 in all. This was followed by "**Le Bibliophile Illustré.** Texte et Gravures

par J. Ph. BERJEAU. Londres: Trübner & Co." Nos. 4, &c., were issued by W. JEFFS, of No 15, Burlington Arcade. "The Bibliophile" ran to two vols. only: vol. 1, August 1861 to July 1862, Royal 8vo., 12 numbers and a supplementary one with title pages and indices; vol. 2, 1862 to 1863, crown 8vo., 13 numbers, from xiii. to xxv., with title page and indices. After an interval of nearly three years M. Berjeau undertook a publication in English, "~~The Bookworm~~", edited and illustrated by J. Ph. BERJEAU. London: At the office, 4, Brydges Street, Covent Garden. 1866.", which came to an end in 1871 with its 5th vol. It is much to be regretted that these interesting publications, which were conducted with talent, care, and great taste, did not find more favour with the public, and had to be abandoned, one after the other.

Bibliomania in ~~The Middle Ages~~. or Sketches of Bookworms—Collectors—Bible Students—Scribes—and Illuminators, from the Anglo Saxon and Norman Periods, to the Introduction of Printing into England; &c. By F. SOMNER MERRYWEATHER. London: Merryweather, 14, King Street, Holborn. MDCCCXLIX.

Small 8vo. An interesting little volume.

Bibliomania; or ~~Book-Madness~~; A Bibliographical Romance. Illustrated with Cuts. By THOMAS FROGNALL DIBDIN, D.D. New and improved Edition, to which are added preliminary observations, and a supplement including a key to the assumed characters in the drama. London: Chatto & Windus, Piccadilly. MDCCCLXXVI.

Le Bibliophile. See "Le Bibliomane."

Le Bibliophile Fantaisiste. See p. 129 and 439, ante.

Biblioteca de los Escritores que han sido Individuos de los seis Colegios Mayores: de San Ildefonso de la Universidad de Alcalá, de Santa Cruz de la de Valladolid, de San Bartolomé, de Cuenca, San Salvador de Oviedo, y del Arzobispo de la de Salamanca. Por DON JOSEF DE REZABAL Y UGARTE. Madrid MDCCCV.

Bibliotheca Belgica Catalogue générale des principales Publications Belges depuis. 1830 jusqu'à 1860. Bruxelles Auguste Schnée 1861

Bibliotheca Bibliographica. Kritisches Verzeichniss der das Gesamtgebiet der Bibliographie betreffenden Literatur des In-und Auslandes in systematischer Ordnung bearbeitet von Dr. JULIUS PETZOLDT. Leipzig, 1866. 4to. ; a very valuable work, and although far from complete, most desirable for every student of Bibliography.

Bibliotheca Britannica; or a General Index to British and Foreign Literature. By ROBERT WATT, M.D. Edinburgh : 1824.

4to. ; 4 vols. ; double columns; divided into two parts, Authors and Subjects. A most useful work, and, as far as it goes, well done. It would be a boon to have this book brought down to the present time.

Here is Allibone's testimony to its value : " To this excellent work we are largely indebted, having drawn freely from its pages for particulars of editions, &c. Some late writers have affected to depreciate the value of this work, because inaccuracies have not escaped the eye of the critic. Having examined every article pertaining to British authors (about 22,500) in the work, we consider ourselves qualified to give an opinion. Errors there are, and some ones which can readily be excused in a work of such vast compass, yet the Bibliotheca of Dr. Watt will always deserve to be valued as one of the most stupendous literary monuments ever reared by the industry of man. As stated elsewhere, we have included in our work every British author noticed by Dr Watt ; yet his work can by no means be dispensed with by the bibliographer." Preface to Crit. Dic.

Bibliotheca Cornubiensis. A Catalogue of the Writings, both Manuscript and Printed, of CORNISHMEN, and of Works relating to the County of Cornwall &c. by GEORGE CLEMENT BOASE and WILLIAM PRIDEAUX COURTNEY. London : Longmans, 1874.

4to ; 2 vols. A very valuable work, done in a thorough and bibliographical style.

Bibliotheca Diabolica ; being a choice selection of the most valuable books relating to The Devil ; &c. In Two Parts, Pro and Con—Serious and Humorous. &c On sale by Scribner Welford & Armstrong, 654 Broadway, September, 1874.

4to. ; double columns. This is rather a curious catalogue, and contains a few noteworthy items. It is the more remarkable as coming from America.

HHH

Bibliotheca Geographica & Historica or a Catalogue of a Nine Days sale of rare & valuable ancient and modern books maps charts manuscripts autographs letters etcetera By HENRY STEVENS GMB FSA MA of Yale Etc Part 1 To be dispersed by auction by Messrs Puttick & Simpson 47 Leicester Square London the 19th to 29th November 1872 London Henry Stevens at the Nuggetory 4 Trafalgar Square July 25 1872

8vo. (counts 4). This is a valuable catalogue. The volumes it embraces are carefully described, and frequent interesting extracts from them are given. The opening remarks are pithy and judicious, many of them will be found quoted in the notes to my Introduction. A second part of the work is promised, but has not been published. Concerning Mr. Henry Stevens and his labours, consult Allibone's "Crit. Dic."

Bibliotheca Germanorum erotica. See ante, p. 411.

Bibliotheca Librorum Rariorum Universalis. Oder vollständiges Verzeichniß rarer Bücher, &c von Johann Jacob Bauer. Nürnberg, bey Martin Jacob Bauer. 1770.

8vo.; 4 vols.; vol. 4 dates 1772. To which must be added 3 vols. of supplement 1774 to 1791. This catalogue is now antiquated, but contains nevertheless entries of some very rare volumes.

Bibliotheca Scatologica ou catalogue raisonné des livres traitant des vertus faits et gestes de très noble et très ingénieux Messire Luc (A Rebours) seigneur de la chaise et autres lieux &c. Disposé dans l'ordre des lettres K,P,Q traduit du Prussien et enrichi de notes très congruantes au sujet Par trois Savants En Us. Scatopolis 5850

8vo. pp. xxxi & 143; published at Paris 1850; 150 copies, of which some on coloured paper; the principal authors are MM. P. JANNET, J.-P. PAYEN and AUG. VEINANT. Consult "Les Supercheries Litt. Dévoilées," 1870, vol. 3, col. 857; "Dic. des Ouvrages Anonymes," 1872, vol. 1, col. 409; "Bibliographie des Ouvrages relatifs à l'Amour," vol. 1, p. 432; "La Petite Revue" du 28 Oct., 1865, p. 155. This most remarkable and witty little work was originally published in "Le Journal de l'Amateur des Livres. Paris P. Jannet 1849."

Bibliothèque Bibliophilofacétieuse. See p. 130, ante.

Bibliothèque curieuse historique et critique, ou Catalogue raisonné de Livres difficiles à trouver, par DAVID CLEMENT. A Göttingen, chez Jean Guillaume Schmid. M.DCC.L.

4to. ; 9 vols. This great work was never completed, but terminates with "Hessus;" it is nevertheless a noble and an useful labour. The last vol. dates Leipsic, M.D.CC.LX.

Le Biographe. Consult "Bibliographie de la Presse" par E. Hatin, p. 362.

Biographia Dramatica; or, a Companion to the Playhouse: &c originally compiled, to the year 1764, by DAVID ERSKINE BAKER, continued thence to 1782, by ISAAC REED, and brought down to Nov. 1811, by STEPHEN JONES. London: 1812.

8vo. ; 3 vols. (vol. 1 being in 2 parts). This is the best work of its kind; it includes "The Companion to the Play-House. London: 1764." 12mo. ; 2 vols.

A Biographical Dictionary of the Celebrated Women of every age and country. By MATILDA BETHAM. London: B. Crosby and Co. &c. 1804.

A Biographical Dictionary of the Living Authors of Great Britain and Ireland; &c. London: Henry Colburn; 1816.

8vo. (counts 4); double columns. This volume is said to have been compiled by WILLIAM UPCOTT and F. SHOBERL, and contains many details and critical opinions not to be found in any other work.

A Biographical History of England, from Egbert the Great to the Revolution: consisting of Characters disposed in different Classes, and adapted to a Methodical Catalogue of Engraved British Heads: &c. By the Rev. J. GRANGER. Second Edition, London, 1775.

4 vols. To which should be added, to complete the work, one volume of Supplement, three volumes of Continuation by the Rev. MARK NOBLE, and "Letters between Granger and many of the most eminent Literary Men of his Time. &c. Edited by J. P. MALCOLM. London: 1805."

See Lowndes's "Bibliographer's Manual," vol. 2, p. 927; Allibone's "Crit. Dic." vol. 1, p. 717; Nicholl's "Literary Anecdotes," vol. 9, p. 112; Dibdin's "Library Companion," p. 500; Beloe's Anecdotes," vol. 1, p. 195, &c.; and, concerning Granger's death "Notes and Queries."

Biographie Nouvelle des Contemporains, ou Dictionnaire &c. de Tous les Hommes qui, depuis la Révolution Française, ont acquis de la célébrité par leurs actions, leurs écrits, leurs erreurs ou leurs crimes, soit en France, soit dans les pays étrangers; &c. Par A. V. ARNAULT, &c. Paris, 1820. 8vo.; 20 vols.; with portraits.

Biographie Universelle (Michaud) Ancienne et Moderne, &c. Nouvelle Edition, &c. Ouvrage Rédigé par une Société de Gens de lettres et de Savants. Paris.

Large 8vo. (counts 4); 45 vols. No date is given to any of the volumes, which, in a work of this importance, is unpardonable. This edition was issued during the years 1842 to 1865. See "Cat. Général" of O. Lorenz, vol. 1, p. 266. There is an edition of which the first 20 vols. are dated.

Biographie universelle des Musiciens et bibliographie générale de la musique. Deuxième Edition &c. F. J. FÉTIS &c. Paris Firmin Didot &c. 1868. Large 8vo.; double columns; 8 vols; the last vol. dates 1870.

Biographie universelle et portative des Contemporains, ou Dictionnaire Historique des Hommes vivants, et des Hommes morts depuis 1788 jusqu'à nos jours, &c. Publié sous la direction de MM. RABBE, VIEILH DE BOISJOLIN et SAINTE-PREUVE. Paris, 1834.

8vo. (counts 4); double columns; 5 vols. including supplement; portraits.

The Bon Ton Magazine; or, Microscope of Fashion and Folly. London. D. Brewman, No. 18, New Street, Shoe Lane.

This publication is complete in 5 vols. from March 1791 to 1796; each volume should have an alphabetical index. It is difficult to find the work complete, with indices and all the plates.

The Bookseller a newspaper of British and Foreign Literature, published monthly.

The Book-worm. See "Le Bibliomane."

Les Bordels de Paris. See pp. xxxix. and 427 ante.

A Brief Biographical Dictionary. Compiled and arranged by the Rev. CHARLES HOLB, B.A. Second Edition: London and Cambridge: Macmillan and Co. 1866

Small 8vo. This little work has every advantage—correctness, clearness of type, portability, cheapness; no student should be without it.

Bulletin du Bibliophile et du Bibliothécaire, revue mensuelle Paris TECHENER.

8vo. This excellent review, which M. Hatin notices as: "une mine de renseignements précieux pour l'histoire de la littérature et des livres," dates from 1834, and is still continued; it has been successively edited by CH. NODIER, PAULIN PARIS, G. DUPLESSIS, J. TECHENER, and is especially valuable for the contributions of the first named bibliographer, which have not been published in any other form. See "Bibliographie de la Presse," p. 599; "Manuel du Libraire," art. 31362.

Bulletin Trimestriel des publications défendues en France imprimées à l'Étranger.

This publication, 8vo. size, was edited and issued by M. POULET MALASSIS of Brussels; it extends from August 1867, to December 1869, and is complete in 8 Nos. and 2 supplements (see "L'Intermédiaire," vii. 734); No 3 is on smaller paper than the others; the set complete is difficult to meet with. The "Bulletin Trimestriel" affords some curious and reliable information upon the satirical, political and erotic publications which proceeded from the presses of Belgium during the two years and a half which it embraces, information not generally to be found elsewhere.

Catalog des Antiquarischen Bücherlagers von J. SCHEIBLE in Stuttgart.

This catalogue which extends from 1868 to 1875, is useful for estimating the fluctuations in prices of old books, and for verifying the dates of modern reprints. A few years back Mr. Scheible issued his catalogue very frequently, and was an active publisher, but since 1874 his business has languished, and at the present moment (July, 1876) the German police are prosecuting him for selling immoral books.

Catalogue de Bessins, Manuscrits et Livres qu'on est obligé de cacher ou Notice sur des ouvrages libres, licencieux ou même obscènes par un Bibliomane quelque peu Bibliographe.

MS. This curious and interesting catalogue, to which I am indebted for much valuable information, was written by M. BÉRARD; and passed at his death, together with some of the choicest works noticed in it, into the cabinet of Mr. H * * * * of Paris. About five or six copies only of M. Bérard's catalogue exist in MS., which Mr. H * * * * has allowed to be taken from his original version.

Auguste-Simon-Louis Bérard was born at Paris, June 3, 1783, and died at Membrolle near Tours, January, 1859. He was an able politician, and esteemed bibliographer; by him are an "Essai bibliographique sur les éditions des Elzevirs les plus précieuses et les plus recherchées, Paris, 1822.", perhaps the best authority on the subject; and "Souvenirs de la révolution de 1830, Paris, 1834." His very choice library was sold by Merlin, in 1859. Consult "Nouvelle Biographie" de Didot; Dic. des Contemporains" par Vapereau, Edits. 1, 2, and 3; and "L'Intermédiaire," vol. 8, cols. 552, 604, and 626.

Catalogue des Écrits, Gravures et Dessins condamnés Depuis 1814 jusqu'au 1^{er} janvier 1850, suivi de la liste des Individus condamnés pour délits de presse. Paris 1850

12mo. Gay remarks concerning this volume: "La 4^e partie de cet ouvrage très-exact et très-complet est consacrée aux écrits, gravures, lithographies et dessins immoraux, licencieux, obscènes, condamnés, au nombre de 232. Le reste du catalogue est politique et ne nous intéresse pas. Nous croyons que le rédacteur de l'ouvrage est M. Gaillard, commissaire de police de la librairie, mort il y a déjà 8 ou 10 ans." (Bibliographie, vol. 2, p. 138). This volume forms the link between Peignot's "Dic. des Livres condamnés au Feu," and "Cat. des Ouvrages Condamnés, &c., 1874." (See those titles). There is an earlier edition (1827), which the present has replaced.

Catalogue des Livres composant la Bibliothèque Poétique de M. VIOLLET LE DUC, avec des Notes &c. Paris, 1843.

8vo.; pp. 11 and 624. To this volume must be added a "Supplément" of 30 pp., with 1. unnumbered of "Table;" and "Catalogue des livres &c. Chansons, Contes en Vers et en Prose, Facéties, Pièces comiques et burlesques, Dissertations singulières, Aventures galantes, amoureuses, prodigieuses. Paris 1847." pp. xii and 252; also "Catalogue de la Vente de la première partie, &c. Paris 1849." pp. xi and 224. Dr. Petzholdt (Bibliotheca Bibliographica, p. 720) says: "Dic. Viollet-le-Duc'sche Sammlung ist eine der reichsten und werthvollsten ihrer Art."

Catalogue des Ouvrages Condamnés comme contraire à la morale publique et aux bonnes mœurs du 1^{er} Janvier 1814 au 31 Décembre 1873 Première Période 1^{er} Janvier 1814 au 31 Décembre 1849 Deuxième Période 1^{er} Janvier 1850 au 31 Décembre 1873 Paris Librairie des Publications Législatives A. Wittersheim & C^{ie}, Quai Voltaire, 31 1874

8vo.; pp. 112 ex titles. This is an exact and useful little volume, the most recent on the subject; the first period comprises the chief portion of the fourth part of "Catalogue des Ecrits, &c condamnés, &c. Paris 1850" (see that title) with additions, but without the alphabetical list of individuals punished. The Deuxième Période contains entirely new matter.

Catalogue détaillé, raisonné et anecdotique d'une jolie collection de Livres Rares et Curieux dont la plus grande partie provient de la bibliothèque d'un homme de lettres bien connu et dont la vente aura lieu les Jeudi 30 Novembre, Vendredi 1^{er} et Samedi 2 Décembre 1871, &c. Paris René Pincebourde, &c.

The books comprised in the above interesting catalogue are from the library of M. Charles Monselet. "Ce petit volume abonde en détails piquants sur bien des livres curieux ou rares, et sa préface pleine d'humour ainsi que la plupart des notes qui accompagnent la désignation de chaque ouvrage sont dues à la plume fine et élégante du spirituel auteur de la *Lorgnette littéraire*." Consult Le "Conseiller du Bibliophile, No. 2, p. 24, where a full description of the catalogue is given, together with a portrait of M. Monselet.

Catalogue Général de la Librairie Française pendant 25 ans (1840—1865) rédigé par OTTO LORENZ Paris 1867

Catalogue Mensuel de la Librairie Française publiée par O. LORENZ.

The first number appeared in February 1876.

Catalogue of a Choice and Recherche Assortment of Noble and Voluptuous Facetiae of a high class; &c.

PP. 15; trade catalogue issued about 1865.

Catalogue of a considerable portion of the Valuable Library of JOHN CHAMIER, Esq. &c. Sold by Auction by Mr. Evans, at No. 93, Pall-Mall, March 1, and Four following Days. 1825.

PP. 40; contains some most curious and scarce books.

Catalogue of a Few Rare and Scarce Works. Sold by ROZEZ & Co., English & Foreign Booksellers, 6, Exeter Street, Strand, London.

PP. 8; issued by the JUDGES in 1870 or 1871.

Catalogue of an Important and a Valuable Portion of the Books and Manuscripts of the late ERNST L. S. BENZON, Esq. Sotheby Wilkinson and Hodge 1875.

This catalogue comprises a part only of Mr. BENZON's library; the greater portion was sold in Paris by M. Bachelin, 21st to 23rd April 1875; his catalogue with printed prices should be added.

Catalogue of Books, Pamphlets, and Prints, ancient and modern, to be had at No. 66 Drury Lane.

Published about 1780 to 1785 by GEORGE PEACOCK.

A Catalogue of Choice, Rare, and Curious Books, selected from the stock of TRÜBNER & Co.

Complete in 12 parts, or pp. 192, January 1874 to May 1875. This catalogue, drawn up by Mr. JAMES BOHN, contains some interesting notices, and were it furnished with an alphabetical index would be of considerable bibliographical value.

Catalogue of Scolding & Amorous Works &c.

PP. 16; issued by W. Dugdale about 1864. At different times he printed several catalogues with the same title.

Catalogue of Rare, Funny, Flash, and Facetious Books, Prints, Photographs Stereoscopic Slides, &c., all of the best description. 1860. Sold by Harry Chesterfield, 37, Hollywell Street, Strand, London, W.C.

PP. 17; issued about 1874.

A Catalogue of the Library formed by the late HENRY PERKINS, Esq. Gadsden, Ellis & Co. 1873.

Catalogue of the Library of C. Van Habère, &c. being an extensive collection of works on Marriage, Concubinage, Flagellation, Lives of Celebrated Women, Facetiæ, Wit, Drollery, Love, &c. including books, in some instances, unknown to bibliographers; &c. Sold by Auction by Mr. Southgate, at No. 22, Fleet-Street, April 20th, 1826, and Four following days, Sunday excepted.

PP. 43; a most remarkable collection, as the title sets forth.

A Catalogue of the Printed Books and Manuscripts bequeathed by The Reverend ALEXANDER DYCE. London: Printed by Eyre and Spottiswoode, for Her Majesty's Stationery Office. MDCCCLXXV.

Large 8vo. ; 2 vols. A vol. cataloguing the engravings should be added.

Catalogue of the Valuable and Interesting Library of the late WILLIAM THOMAS B. ASHLEY, Esq. &c. Sold by Auction by Sotheby, Wilkinson & Hodge, 20th of March, 1876, and Four following Days.

Chalcographimania; or the Portrait-Collector and Printseller's Chronicle, with Infatuations of every Description. A Humorous Poem. In Four Books. With Copious Notes Explanatory. By SATIRICUS SCULPTOR, Esq. &c. London: Printed for R. S. Kirby, &c. 1814.

8vo. This is a very dull and tedious poem; the notes, out of which an odd piece of information may occasionally be picked, constituting the whole value of the volume. The author is "Mr. CAULFIELD, so well known among the collectors and illustrators of Granger, Clarendon, &c." (See "Scribbleomania," p. 242); and not, as is sometimes stated, W. H. Ireland. (See "Handbook of Fictitious Names," p. 116).

La Chronique Scandaluse ou Mémoires Pour servir à l'Histoire de la génération présente, contenant les anecdotes secretes & les pieces fugitives les plus piquantes qui ont occupé les sociétés pendant les derniers tems. Ridebis & licet rideas. Troisieme Edition revue & corrigée. A Paris, Dans un coin d'où l'on voit tout. M.DCC.LXXXVIII.

8vo. ; 4 vols. The third and fourth vols. date 1789, the words "contenant" to "tems," and "Troisieme Edition revue & corrigée." are omitted.

Chrysal; or the Adventures of a Guinea: By an ADEPT. A New Edition, to which is now prefixed A sketch of the Author's Life Embellished with Plates In Three Volumes. London: Hector M'Lean, &c. 1821.

8vo. ; 3 vols. ; author CHARLES JOHNSTON; coloured illustrations by E. F. BURNLEY. There was a good article upon this clever novel a short time back in "The Saturday Review."

KKK

City Biography, containing Anecdotes and Memoirs of the Rise, Progress, Situation, & Character, of the Aldermen and other Conspicuous Personages of the Corporation and City of London. Second Edition. London: 1800.

Civil Service Review.

Clubs and Club Life in London. &c. from the seventeenth century to the present time. By JOHN TIMBS. London: Hotten. (1872).

The Clubs of London; with anecdotes of their members, sketches of character, and conversations. In Two volumes. London: Colburn. 1828.

The Confessions of J. Lackington, late Bookseller, at the Temple of the Muses, in a Series of Letters to a Friend. To which are added, Two Letters on the Bad Consequences of having Daughters educated at Boarding-Schools. London: 1804.

Le Conseiller du Bibliophile publication destinée aux amateurs de livres rares et curieux et de belles éditions Directeur, M. E. GRELLET, bibliophile. The first number of this publication appeared April 1st, 1876.

Copies taken from the Records of the Court of King's-Bench, at Westminster, &c. London: M.DCC.LXIII. .

4to. I must defer to a future volume the full consideration of this interesting work.

The Correspondence of John Wilkes Esq. with his friends &c. in which are introduced Memoirs of his Life by JOHN ALMON. London 1805.

Le Cosmopolite revue mensuelle Galante, Sociale & Littéraire &c. Première Livraison—Octobre-Novembre 1875 &c. A Neuchatel &c.

12mo. (counts 6). One number only was published, and that was seized by the Italian police while yet in the possession of the printer at Bordighère. About 18 copies only escaped, those which M. Gay had already dispatched to his friends and private subscribers, so that "Le Cosmopolite" has already become one of the rarest of his publications. It forms a sequel to "Le Fantaisiste." See that title.

Counsels on the nature and hygiene of the Masculine Function.
See "The Transmission of Life."

Le Courrier Littéraire.

Large 8vo. The first No. was issued March 10, 1876.

Critical and Historical Essays, contributed to the Edinburgh Review. by
THOMAS BABINGTON MACAULAY. A New Edition. London: Long-
man 1852.

Curiositates Eroticæ Physiologiæ. See p. 174, ante.

Curiosités Bibliographiques par LUDOVIC LALANNE Paris Delahays 1857
Small 8vo.; forms one volume of the "Bibliothèque de poche."

Curiosités de l'Histoire de France par P. L. JACOB bibliophile Paris 1858.

Small 8vo.; 2 vols. This is one of the numerous, able, and interesting
works of M. PAUL LACROIX. It is superfluous to add a single word of
commendation; his books are well known to every bibliographical student;
one and all teem with information and diversion, and are written in a style
which renders them equally acceptable to the man of letters or the general
reader.

Curiosités Littéraires par LUDOVIC LALANNE Paris Delahays 1857
Small 8vo.; one vol. of the series issued as "Bibliothèque de poche."

Curiosities of Literature. by ISAAC DISRAELI. &c. In Three Volumes. Four
teenth Edition. London: 1849.

The Daily Telegraph.

The Dark Side of New York Life. See p. 188, ante.

De La Bibliographie Générale au Dix-Neuvième Siècle et plus particulièrement
du Manuel du Libraire et de l'Amateur des Livres Lettre A M. Jacques-
Charles Brunet &c. Par J.-M. QUÉRARD &c. Paris L'Éditeur, Avril, 1863.

De la Bibliophagie par ONESYME DUROCHER.

A paper communicated to the Philobiblon Society by M. OCTAVE DELEPIERRE.

De la Charlatanerie des Sabans; par Monsieur MENKEN: Avec des Remarques Critiques de differens Auteurs. Traduit en Français. A La Haye, Chez Jean Van Duren, MDCCXXI.

De l'Usage des Romans, Où l'on fait voir leur utilité & leurs differens caracteres: Avec Une Bibliotheque des Romans, Accompagnée de Remarques critiques sur leur choix & leurs Editions. Par M. LE C. GORDON DE PERCEL. Tome I. A Amsterdam, Chez la Veuve De Poilras, à la Vérité sans fard. MDCCXXXIV.

The second volume is entitled: "Bibliotheque des Romans, Avec Des Remarques" &c., author's name, impress and date ut supra. To these two vols. should be added: "**L'Histoire Justifiée Contre Les Romans** Par M. l'Abbé LENGLET DU FRESNOY. A Amsterdam, Chez J. F. Bernard, au Poëte Piron. M.DCCXXXV." All three volumes are in 12mo., and by Lenglet du Fresnoy. Consult "La France Littéraire," vol. 5, p. 158.

Description de l'Isle des Hermaphrodites Cologne 1724.

Des Livres Condamnés au Feu en Angleterre.

A paper contributed by M. OCTAVE DELEPIERRE to the Philobiblon Society.

Dictionnaire Historique et Critique, par Mr. PIERRE BAYLE. Cinquieme Edition, revue, corrigée, et augmentée. Avec la Vie de l'Auteur, Par Mr. Des Maizeau. Amsterdam, &c. MDCCXL.

4to.; 4 vols. This is the edition which I have used, but the best, completest and most convenient is that of Paris, 1820-24, 8vo., 16 vols., with a vast quantity of additional notes. Vide "Manuel du Libraire," vol. 1, col. 712.

A Dictionary of Artists of the English School: &c. by SAMUEL REDGRAVE. London: Longmans. 1874.

The Dictionary of Biographical Reference containing one thousand names together with a classed index of the biographical literature of Europe and America by LAWRENCE B. PHILLIPS, F.R.A.S., &c. London Sampson Low, 1871

A Dictionary of Printers and Printing, with the Progress of Literature, ancient and modern; Bibliographical Illustration, etc. By C. H. TIMPERLEY. London: H. Johnson, &c. MDCCCXXXIX.

Dictionnaire contenant Les Anecdotes Historiques De L'Amour, depuis le commencement du Monde jusqu'à ce jour. Seconde Edition &c. A Troyes, Chez Gobelet, &c. 1811.

8vo. ; 5 vols. A very remarkable collection of biographical anecdotes of persons of both sexes noted for their gallantry. The set is rarely met with at present. The names are arranged alphabetically, and each volume is furnished with a "Table des Matières."

Dictionnaire Critique De Biographie et d'Histoire errata et supplément pour tous les dictionnaires historiques d'après des documents authentiques inédits Par A. JAL &c. Deuxième Edition &c. Paris Henri Plon, &c. 1872

Large 8vo.; double columns. This is a very remarkable work, almost overwhelming in its precision and minuteness. Had M. Jal not forced the superior exactitude of his researches so persistently upon his readers they would the more readily appreciate the merits which his book undoubtedly possesses.

Dictionnaire Critique, Littéraire et Bibliographique Des principaux Livres condamnés au feu, supprimés ou censurés: précédé d'un discours sur ces sortes d'ouvrages. Par G. PEIGNOT. Paris, 1806.

8vo.; 2 vols. This is one of the most valuable, most remarkable, and at the same time one of the rarest of Peignot's numerous works. Quérard (*La France Litt.*, vol. 7, p. 17) calls it "un livre instructif," and Dr. Petzholdt (*Bibliotheca Bibliographica*, p. 135) remarks that although somewhat out of date Peignot's work "bleibt gleichwohl ein werthvoller Beitrag zur Geschichte der Presse und litterarischen Kultur." It is, as Mr. Horne (*Introduction to the Study of Bibliography*, vol. 2, p. 549) correctly points out, "The completest work in this branch of bibliography." In the fifth volume of "*Le Bibliophile Belge*" will be found an article on the same subject by M. Gustave Brunet, and designed as a supplement to the work of Peignot. M. G. Brunet indeed possesses notes left by Peignot, which it was proposed he should mould into a new book. "J'ai avec Techener (writes M. G. Brunet, June 11, 1873) depuis longtemps une sorte d'engagement; il m'a remis des notes recueillies par Peignot, mais rien n'a encore été utilisé." Peignot's work should be supplemented by "Catalogue des Ecrits, Gravures et Dessins condamnés depuis 1814 jusqu'au 1^{er} janvier 1850," and "Catalogue des Ouvrages condamnés &c. Paris 1874." (See those titles).

LLL

Dictionnaire des Auteurs anciens et modernes, par SYLVAIN MARÉCHAL
Deuxième Edition augmentée des supplémens de J. LALANDE ; de plusieurs
articles inédits, et d'une notice nouvelle sur Maréchal et ses ouvrages, par
J. B. L. GERMOND. Bruxelles, Chez l'Éditeur, Rue des Sols N^o 7.
M.DCC.XXXIII.

Dictionnaire des Monogrammes, Marques Figurées, Lettres Initiales, Noms
Abrégés etc. par FRANÇOIS BRULLIOT. Munich, 1832.

Dictionnaire des Ouvrages Anonymes par ANT.-ALEX. BARBIER troisième
édition, revue et augmentée par MM. OLIVIER BARBIER, RENÉ et PAUL
BILLARD. Suite de la seconde édition des Supercheries Littéraires Dé-
voilées par J.-M. Quérard publiée par MM. Gustave Brunet et Pierre
Jannet. Paris Paul Daffis 1872

Large 8vo. ; double columns. This valuable work is not yet completed,
but has already reached the letter Q ; it will be connected with the work to
which it forms a sequel by "une table générale des noms réels des écrivains
anonymes pseudonymes cités dans les deux ouvrages."

Dictionnaire Infernal, ou Bibliothèque Universelle, sur les Etres, les Personnages,
les Livres, les Faits et les Choses qui tiennent aux Apparitions, à la
Magie, &c. Par M. COLLIN DE PLANCY. Deuxième édition, entièrement
refondue, ornée de figures. Paris, P. Mongie, 1825.

Dictionnaire Universel des Contemporains contenant toutes les personnes
notables de la France et des Pays Étrangers, &c. par G. VAPEREAU.
Paris Hachette 1858.

2nd edit. 1861 ; 3rd edit. 1865 ; 4th edit. 1870. Supplements 1859 ; 1863 ;
1873. 8vo. ; double columns.

Disquisizione intorno il rarissimo libro intitolato Alcibiade fanciullo a scola.
See p. 29, ante.

Dissertation sur l'Alcibiade. See p. 29, ante.

Dizionario di Opere Anonime e Pseudonime di Scrittori Italiani o come che sia
aventi relazione all'Italia di G. M. MILANO, &c. Pirola, 1848.

Large 8vo. ; 8 vols ; the third vol. appeared in 1859, after the death of the
author, GAETANO DE'CONTE MELZI, and was edited by his son. Refer to
"Manuel du Libraire," and "Bibliotheca Bibliographica," in both of which
this work is highly praised.

The Doctor &c. by the late ROBERT SOUTHEY. edited by JOHN WOOD WARTER, B.D. New edition, London: Longman 1849.

The Encyclopædia Britannica, or Dictionary of Arts, Sciences, and General Literature. Eighth Edition. Black Edinburgh MDCCCLX.

England under the House of Hanover by THOMAS WRIGHT. 1848.

The English Woman's Domestic Magazine.

Énigmes et Découvertes Bibliographiques par P.-L. JACOB Paris Ad. Lainé, &c. 1866

The Era Almanach.

Eros oder Wörterbuch über die Physiologie und über die Natur- und Cultur-Geschichte des Menschen in Hinsicht auf seine Sexualität. Stuttgart. 1849. J Scheible.

Erotika Biblion, par MIRABEAU. Nouvelle Edition, &c. Paris, Chez les Frères Girodet, &c. MDCCCXXXIII.

8vo. This edition is valuable on account of the copious notes.

L'Espion Anglois. See p. 322, ante.

Essai sur les Bibliothèques Imaginaires.

Large 8vo. This essay is by M. GUSTAVE BRUNET, and is followed by: "Lettre Bibliographique à M. Paul Lacroix sur le Catalogue Rabelaisien de la Bibliothèque de Saint-Victor." Quérard speaks of M. G. Brunet as: "le bibliophile qui à lui seul sait plus de choses que vingt bibliographes réunis, sur les écrivains de la France de toutes les époques." Vide "Supercherics," edit. 1865, "Avertissement," p. xi.

Étude Médico-Légale sur les Attentats aux Mœurs par AMBROISE TARDIEU &c. Sixième Edition accompagnée de quatre planches gravées Paris J.-B. Baillière et fils 1873.

8vo. This edition contains some interesting information upon sodomy, not to be found in the earlier issues of the book. There are plates.

Factum pour Marie Catherine Cadere contre le pere Jean-Baptiste Girard, Jesuite. &c. A La Haye, Chez Henri Scheurleer, &c. M.DCC.XXXI.

See ante, p. 65 (note), and p. 415.

A Faithful Narrative of the Proceedings &c. See note to p. 340, ante.

The Family Herald.

Fantaisies Bibliographiques, par GUSTAVE BRUNET. Paris J. Gay 1864.

Le Fantaisiste Magazin Bibliographique Littéraire, Philosophique et Artistique &c. San Remo Chez J. Gay et Fils, &c. 1873

12mo. (counts 6) ; 2 vols. ; vol. 2 dates 1874 ; after which it was discontinued. See p. 439, ante, art. "Analectes."

Flagellation & the Flagellants. A History of the Rod in all countries from the earliest period to the present time. By the Rev. WM. COOPER, B.A. With Numerous Illustrations. A New Edition, revised and corrected. London : John Camden Hotten, &c.

8vo. The first edition was printed in Edinburgh, and published in 1870 ; this second in 1873 ; both are undated ; both contain the same matter. The name of the author, as given on the title page, is a *supécherie* ; the book was written by Mr. JAMES G. BERTRAM (author of "The Harvest of the Sea."), as announced by Hotten in his early advertisements of the book.

The Fortnightly Review.

The Four Georges. By W. M. THACKERAY. with portraits. London : Smith Elder & Co 1869.

La France Littéraire, ou Dictionnaire Bibliographique des savants, historiens et gens de lettres de la France, ainsi que des littérateurs étrangers qui ont écrit en Français, plus particulièrement pendant les XVIII^e et XIX^e siècles. &c. Par J.-M. QUÉRARD. Paris, Firmin Didot, MDCCCXVII.

8vo. (counts 4) ; double columns ; 10 vols. Two other vols. should be added to complete the set. These contain "corrections, additions, auteurs pseudonymes et anonymes dévoilés," and date MDCCCLIV to LXIV, but were never finished, the last name being "Roquet." "La France Littéraire" is one of the most remarkable, if not the most remarkable, bibliographical work in existence. In the "Avant-Propos" to his "Livres Perdus" M. Gustave Brunet writes : "Nul bibliographe n'a égalé Quérard en ardeur au travail, en ténacité ; indépendamment de ses divers ouvrages imprimés, parmi lesquels quelques-uns sont d'une étendue remarquable, il a laissé des masses effrayantes de manuscrits, de notes sur cette science des livres à laquelle il avait voué son existence tout

entière." Quérard's papers are now in the possession of M. Gustave Brunet, who has already utilised them in two works, viz., "Livres Perdus et Exemplaires Uniques Bordeaux Lefebvre (sic) 1872," 8vo., above mentioned; and "Livres à Clef Bordeaux Lefebvre 1873, 8vo., 2 vols. Concerning Quérard and his works the English student may consult with profit a carefully done and very appreciative pamphlet by Mr. Ralph Thomas, entitled: "A Martyr to Bibliography: A Notice of the Life and Works of Joseph-Marie Quérard, bibliographer, &c. by Olphar Hamst, Esq. London: 1867." 8vo.; pp. 56 in all; 250 copies printed.

A Free Examination into the Penal Statutes xxv Henr VIII cap 6 and v Eliz c 17 address to Both Houses of Parliament By A. PILGRIM, &c.
London Sold in Little Queen Street MDCCCXXXIII.

Les Galanteries du xviii^e Siècle par CHARLES MONSELET Paris Michel Lévy, &c, 1862

Gazette Anecdote littéraire, artistique et bibliographique publiée par G. D'HEYLLI. Paris MDCCCLXXVI.

Small 8vo. The first No. appeared Jany. 15, 1876.

Gazette des Tribunaux.

La Gazette Noire par un homme qui n'est pas blanc; ou œuvres posthumes du Gazetier Cuirassé. &c. Imprimé à Cent lieues de la Bastille, &c.
M.DCC.LXXXIV.

8vo. This volume was printed in London by THÉVENOT DE MORANDE whilst an exile here; it contains little which may not be found in "L'Espion Anglais." See p. 322, ante.

A General Bibliographical Dictionary, from the German of FREDERIC ADOLPHUS EBERT, &c. In four volumes, Oxford, At the University Press. MDCCCXXXVII.

8vo. The work was first published by Brockhaus of Leipzig as: "Allgemeines bibliographisches Lexicon." &c. 4to.; 2 vols. The English edition is the more convenient. Refer to a curious note by J—C. Brunet in his "Manuel du Libraire," vol. 2, col. 935.

The General Biographical Dictionary: &c. from the earliest accounts to the present time. A New Edition by ALEXANDER CHALMERS, &c. 1812.

MMM

The Gentleman's Magazine. Old and new series.

The Georgian Era: Memoirs of the Most Eminent Persons, who have flourished in Great Britain, from the accession of George the First to the demise of George the Fourth. In Four volumes. &c. London: MDCCCXXXII.

8vo. (counts 4); double columns; in vol. 1 is an "Index to the Portraits," 144 in number, which were never done; each volume should however have a portrait of one of the Georges.

Graphic Illustrations of Hogarth from Pictures, Drawings, and Scarce Prints in the possession of SAMUEL IRELAND, author of this work; &c. London MDCCXCIV.

Guide de L'Amateur de Livres à Vignettes du xviii^e Siècle Seconde Edition &c. par HENRY COHEN Frontispice à l'eau-forte par J. Chauvet Paris P. Rouquette 1873

Handbook of Fictitious Names: being a guide to authors, chiefly in the lighter literature of the xixth century, who have written under assumed names; &c. By OLFAR HAMST, &c. London: John Russell Smith, 1868.

8vo. In some copies the second word of the title page reads "for" instead of "of." See ante, p. xiv.

A Hand-Book to Topography & Family History of England & Wales, &c. The Labour Performed by JOHN CAMDEN HOTTEN.

This interesting catalogue is without date, but was issued about 1864.

A Handy-Book about Books, for Book-Lovers, Book-Buyers, and Book-Sellers. Attempted by JOHN POWER. London: John Wilson. 1870.

8vo. (counts 4). This very *unhandy* volume is the weakest attempt at bibliography I have ever met with. It is padded with a mass of superfluous matter, and contains little of real utility. That little can with difficulty be got at on account of the scanty index. Moreover the binding is of fancy card-board, not unsuitable perhaps for a picture book destined for an artisan's parlour table, but quite inappropriate as the covering of a work of reference, and inadmissible on either shelves or table of any respectable library.

Histoire de France Par M. MICHELET, &c. Deuxième Edition. Paris
Hachette, 1835

Histoire d'Hérodote, traduite du Grec, Avec des Remarques Historiques, &c.
Nouvelle Edition, &c. C. Crapelet. Paris, 1802.

8vo. ; 9 vols. This able and literal translation is by PIERRE HENRI LARCHER.
Vide "Manuel du Libraire," vol. 3, col. 126.

Histoire de la Littérature Anglaise Par H. TAINÉ Deuxième Edition &c. Paris
Hachette &c. 1866

Histoire de L'Opéra avec douze eaux-fortes Paris Bachelin 1875

8vo. ALPHONSE ROYER, the author, and whose name heads the title page,
died in April, 1875.

Histoire des Livres Populaires ou de la Littérature de Colportage depuis le xv^e
siècle jusqu'à l'établissement de la Commission d'examen des livres du
colportage (30 novembre 1852) par M. CHARLES NISARD &c. Paris
D'Amyot, &c. MDCCCLIV

Histoire des Papes, Crimes, Meurtres, Empoisonnements, Parricides, Adultères,
Incestes. Depuis Saint Pierre jusqu'à Grégoire xvi. &c. Magnifique
Edition, splendidement illustrée de gravures sur acier, &c. Administration
de Librairie, 26, Rue Notre-Dame-des-Victoires, 1843

Histoire des Pays-Bas, d'EMANUEL DE METEREN. See p. 416, ante.

Historical Sketches of Statesmen who flourished in the Time of George III
by LORD BROUGHAM. See "Works."

Historie van B. Cornelis Adriaensen &c. See ante, note to p. 422.

**Historisch literarisches Handbuch berühmter und denkwürdiger Personen, welche in
dem 18, Jahrhunderte gestorben sind ;** &c. von F. C. G. Hirsching, &c.
Leipzig, 1795.

8vo. ; 17 vols. ; the last vol. dates 1815.

The History and Antiquities of the County of Leicester, by JOHN NICHOLS.
London. 1795.

A History of Advertising from the Earliest Times. &c. By HENRY SAMPSON.
London: Chatto and Windus, 1874.

History of Civilization in England. By HENRY THOMAS BUCKLE. The
Second Edition. London: MDCCCLVIII.

8vo. It is for ever to be regretted that Buckle did not live to finish, or at any rate to progress much further with his grand undertaking, to which the two volumes which the world now possesses are but the introduction.

History of England during the Reign of Queen Anne 1701-1713 London
Murray.

8vo.; 2 vols. To which should be added that to the Peace of Versailles 1783. Author, LORD MAHON, now EARL OF STANHOPE.

A History of English Dramatic Literature to the death of Queen Anne by
ADOLPHUS WILLIAM WARD, M.A. London 1875

History of Spanish Literature by GEORGE TICKNOR. In Three Volumes.
New York: MDCCCLXIX.

A History of the Rod &c. See "Flagellation and the Flagellants."

Iconographie des Estampes à Sujets Galants et des Portraits de Femmes
célèbres par leur beauté &c. Par M. le C. d'I*** Genève J. Gay et fils 1868

Illustrations of the Literary History of the Eighteenth Century. Consisting
of Authentic Memoirs and Original Letters of Eminent Persons; and
intended as a sequel to The Literary Anecdotes. By JOHN NICHOLS,
F.S.A. London: 1817

Imprimeurs Imaginaires et Libraires Supposés Étude Bibliographique suivie de
recherches sur quelques ouvrages imprimés avec des indications fictives de
lieux ou avec des dates singulières Par GUSTAVE BRUNET Paris Tross 1866

Index Expurgatorius Anglicanus: or A Descriptive Catalogue of the Principal
Books printed or published in England, which have been suppressed, or
burnt by the Common Hangman, or censured, or for which the Authors,
Printers, or Publishers have been prosecuted. By W. H. HART, F.S.A.
London: John Russell Smith, 1872.

8vo.; three parts, pp. 194, published. If one can judge from the small
portion already issued, which extends to the year 1663 only, this is an ably

and carefully done work. As Mr. Hart still withholds his preface it is impossible to know the extent or scope of his labour. See Note 9, p. xv, ante.

The Index Expurgatorius of Martial. See p. 280, ante.

Index Locupletissimus Librorum &c. Vollständiges Bücher-Lexicon enthaltend alle von 1750 bis zu Ende des Jahres 1832 in Deutschland und in dem angrenzenden Ländern gedruckten Bücher. &c. von Christian Gottlob Kayser. Leipzig, 1834.

This voluminous work is more useful to the bookseller than to the amateur; it is continued to the present time.

An Index of Prohibited Books, by command of the present pope Gregory xvi. in 1835; &c. by the Rev. JOSEPH MENDHAM, M.A. &c. London: MDCCCXL.

L'Intermédiaire des Chercheurs et Curieux (Correspondence littéraire, Notes and Queries français) &c.

The first number of this useful journal, based, as is indicated in its title, upon our own "Notes and Queries," appeared Jan'y 15, 1864. It has since been issued regularly, with exception of a break during the Franco-German war: No. 133, dating July 25, 1870, and the number following Dec. 25, 1873.

Introduction to the Literature of Europe in the Fifteenth, Sixteenth, and Seventeenth Centuries. By HENRY HALLAM, &c. Paris, Baudry. 1839.

An Introduction to the Study of Bibliography. To which is prefixed A Memoir on the Public Libraries of the Ancients. By THOMAS HARTWELL HORNE. Illustrated with Engravings. London: 1814.

Isographie des Hommes Célèbres ou Collection de Fac-Simile de Lettres Autographes et de Signatures Exécutée & Imprimée par TH. DELARUE &c. Paris. 1843.

Journal de La Régence (1715-1723) Par JEAN BUVAT &c. Précédé d'une Introduction &c. par ÉMILE CAMPARDON Paris MDCCCLXV

Journal des inspecteurs de M. De Sartines Première Série—1761-1764 Bruxelles Ernest Parent &c. 1863

A Journey Round the Library of A Bibliomaniac: or, Cento of Notes and Reminiscences concerning Rare, Curious, and Valuable Books. By WILLIAM DAVIS, &c. London: W. Davis. 1821.

To this should be added: "A Second Journey &c. 1825," serial with the above.

NNN

Jugemens des Savans sur les Principaux Ouvrages des Auteurs, Par ADRIEN BAILLET, Revus, &c. Par Mr. DE LA MONNOYE. Nouvelle Edition. &c. Amsterdam, Aux Depens de la Compagnie. MDCC.XXV.

12mo.; 8 vols. divided into 17 parts. This edition comprises, besides the work above noted, an "Abregé de la Vie de Mr. Baillet," "Des Enfants devenus celebres, &c.," "Auteurs De'guise's," (sic) "Des Satyres personnelles," "Anti-Baillet," and "Les Maitres d'Eloquence."

Justine und Juliette oder Die Gefahren der Jugend und Die Bonne des Lasters Kritische Ausgabe nach dem Französischen des MARQUIS DE SÂDE. Leipzig. Carl Minde.

8vo.; pp. 155; published in 1874. In a future volume I propose to notice this book more fully when I shall come to the consideration of the remarkable work of which it is an analysis.

Lacon: or Many Things in Few Words; addressed to Those who think.

By The Rev. C. C. COLTON. Nineteenth Edition. London: 1823.

Lectures on Heroes. See "On Heroes."

Lettres de Madame de Sébigné de sa famille et de ses amis, précédées d'une notice par CHARLES NODIER, &c. Nouvelle Edition. Paris Lavigne, 1836

Libraries and Founders of Libraries. by EDWARD EDWARDS. London: Trübner. 1864.

The Library Companion; or, The Young Man's Guide, and The Old Man's Comfort, in the Choice of a Library. By the Rev. T. F. DIBDIN, &c. Second Edition. London: MDCCCXXV.

Life and Books, or Records of Thought and Reading. By J. F. BOYES, &c. London: Bell and Daldy. 1859.

The Life and Times of Oliver Goldsmith. By JOHN FORSTER. Second Edition. In Two Volumes. London: Bradbury and Evans. 1854.

The Life of Jimmy Twitcher. See p. 301, ante.

The Life of John Wilkes, Esq.; In the Manner of Plutarch. Being A Specimen of a large Work. London: J. Wilkie. M.CC.LXXIII. (sic).

8vo. (counts 4); pp. 36. Lowndes notes the date as 1772, and gives JOHN CRADOCK as the author. (Bibliographers' Manual, vol. 6, p. 2920).

Life of Wilkes by Almon. See "Correspondence."

Liste des Publications faites depuis le 1^{er} janvier 1861 jusqu'à fin mai 1875, par Jules Gay, J. Gay et fils, et par la Société des Bibliophiles Cosmopolites.

12mo. (counts 6); toned paper; half title only. This catalogue forms the completion of "Procès des Raretés." See that title.

A List of Old, Rare, and Curious Amatory Works.

A trade catalogue of 8 pp. issued by the JUDGES in 1870.

Literary Anecdotes of the Eighteenth Century; comprising Biographical Memoirs of William Bowyer, Printer, F.S.A. &c. By JOHN NICHOLS, F.S.A. In Six Volumes. London: 1812.

8vo.; the work was extended beyond the limits originally proposed, and is complete only in 9 vols.; the index occupies an entire volume (vol. 7) and is divided into two parts, the first embracing vols. 1 to 6, the second vols. 8 and 9; the last vol. dates 1815. Mr. Allibone goes into raptures about Nichols, whom he calls "one of the most eminent literary benefactors of modern times," and gives a very full account of him and his labours, together with the favourable opinions of a vast number of authors who have written about Nichols's books.

The Literary Policy of the Church of Rome exhibited in an Account of her Damnatory Catalogues or Indexes, both prohibitory and expurgatory &c. By Rev. JOSEPH MENDHAM London: 1830.

8vo. The first edition is of 1826. Dr. Petzholt warmly eulogizes the work; it is, he says, "für die Indexlitteratur von der grössten Wichtigkeit," and contains the most valuable materials. See "Bibliotheca Bibliographica," p. 135.

The London Chronicle.

The London Magazine or Gentleman's Monthly Intelligencer.

Mademoiselle de Maupin par THÉOPHILE GAUTIER Nouvelle Édition Paris Charpentier &c. 1871

Large 12mo. (counts 6). The preface to this remarkable novel contains some very pungent remarks, well worth perusal for their own sake, apart from the work which they introduce.

Manuel du Bibliographe Normand ou Dictionnaire bibliographique et historique &c. par EDOUARD FRÈRE, &c. Rouen, A. Le Brument, &c. 1858.

Manuel du Libraire et de l'Amateur de Livres, &c. Par JACQUES-CHARLES BRUNET &c. Cinquième Edition &c. Paris Firmin Didot 1860.

Large 8vo.; double columns; 6 vols. This is a noble work, superior in every respect to our similar compilation by Lowndes. Those who take interest in the jealousies and "quarrels of authors" will find matter to their taste in Quérard's letter to Brunet, title: "De la Bibliographie Générale." See p. 455, ante.

Le Marquis de Sade l'homme et ses écrits.

By M. GUSTAVE BRUNET. See p. 407, ante.

Le Marquis de Sade, par JULES JANIN. **La hérité sur les deux procès criminels** du Marquis de Sade par le BIBLIOPHILE JACOB. Le tout précédé de la Bibliographie des Œuvres du Marquis de Sade. Paris. Chez les marchands de nouveautés, 1834.

Small 8vo.; badly printed on inferior paper; there is a portrait (imagined) of de Sade; issued in 1874 by V. Puissant of Brussels. There is an earlier edition with the same title. This pamphlet, as its title indicates, is a reprint of two essays by JULES JANIN, and M. PAUL LACROIX.

A Martyr to Bibliography: A Notice of the Life and Works of Joseph-Marie Quérard, &c. by OLFAR HAMST, Esq. London: 1867.

This carefully done and appreciative pamphlet is from the pen of Mr. RALPH THOMAS, and should be consulted by English students desirous of estimating the labours of one of the greatest of bibliographers.

Les Mauvais Livres, les Mauvais Journaux et les Romans. Troisième Edition augmentée d'un triple catalogue. Bruxelles.

16mo.; published in 1842; author, R. P. JEAN BAPTISTE BOONE de la Compagnie de Jésus, See Introduction p. lxx (note), ante.

Mélanges Bibliographiques par P. L. JACOB bibliophile Paris &c 1871

Mélanges libérés d'une petite bibliothèque, &c par CHARES NODIER, &c Paris, Crapelet, MDCCCXXIX.

Mémoires de l'Académie de Metz.

Mémoires de Messire Pierre de Bourdieuille, Seigneur de Brantome, contenant Les Vies de Dames Galantes de son temps. A Leyde, Chez Jean Sambix, le Jeune, à la Sphere. M.DC.XCIX.
12mo.; 2 vols.; a poor and incorrect edition.

Mémoires de M^r D'Artagnan, Capitaine Lieutenant de la première Compagnie des Mousquetaires du Roi, Contenant quantité de choses Particulieres et Secrettes Qui se sont passées sous le Regne de Louis le Grand. A Cologne, Chez Pierre Marteau. M.DCCI.

Mémoires Secrets pour servir à l'histoire de la République des lettres en France depuis MDCCLXII jusqu'à nos jours, &c. Londres John Adamson.
12mo.; 36 vols.; embracing the period between 1762 to 1787. The first 4 vols. and part of the 5th vol. of this remarkable set of memoirs were edited by L. PETIT DE BACHAUMONT. The useful index by M. Warée, published by J. Gay, (see "Table Alphabétique") should be added. In 1874 M. Paul Lacroix edited an edition, in 1 vol., of extracts from 1762 to 1771; his interesting preface should be consulted.

Mémoires of George the Fourth, descriptive of the most interesting scenes of his Private and Public Life, &c. By ROBERT HUISE. London: MDCCCXXX.

Mémoires of Libraries: Including A Handbook of Library Economy. By EDWARD EDWARDS. London: Trübner 1859.

Mémoires of the Reign of King George the Third By HORACE WALFOLE London Bentley 1845.

Mémoire Storiche degli Scrittori nati nel Regno di Napoli compilate da CAMILLO MINIBI RICCIO. Napoli, 1844.

Men of the Time. A Biographical Dictionary of Eminent Living Characters. A New Edition, &c. By EDWARD WALFORD, M.A. London: Routledge, &c. 1862.

8vo.; double columns. Also Eighth Edit. 1872, and Ninth Edit. 1875, both by THOMPSON COOPER, F.S.A.

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Méthode pour étudier l'Histoire; avec un Catalogue des principaux Historiens, et des remarques sur la bonté de leurs ouvrages, et sur le choix des meilleures éditions. P. Gandouin, Paris. 1729.

4to.; 4 vols.; by LENGLET DU FRESNOY. A supplement of 2 vols, should be added.

Miscellanies of Literature. By D'ISRAELI, &c. Paris, Baudry, &c. 1840.

8vo. 2 vols. Comprises "Calamities of Authors," "The Literary Character," "Quarrels of Authors," "Character of James I," "Literary Miscellanies." **Le Moniteur.**

Monsieur Nicolas; ou le Cœur-humain dévoilé. Publié par lui-même. &c. Imprimé à la maison; &c. M.-DCC.-XCIV.

12mo.; 16 parts. This is one of the rarest and (excluding the "Anti-Justine") the freest of RESTIF DE LA BRETONNE's books; it is at the same time the most valuable, as it contains the author's autobiography. A full description of it is given at p. 387 of M. Paul Lacroix's "Bibliographie &c. de Restif de la Bretonne." There is a copy in the British Museum.

Monthly Review or Literary Journal. By Several hands. From 1749 to 1828.

The Morning Advertiser.

Le Moyen de Parvenir &c. par BEROALDE DE VERVILLE Nouvelle édition, &c. Paris Léon Willem MDCCCLXX

8vo.; 2 vols.; illustrated; an index to each volume.

New York Medical Journal.

The Night Side of London by J. EWING RITCHIE. London: MDCCCLVIII.

Notes and Queries.

Mr. W. J. THOMS has undertaken to write "the Story" of N. & Q. His first pleasant gossiping article appeared in No. 131, for July 1, 1876; 5th S., vi., p. 1.

A Notice of the Life &c., of J.-M. Quérard. See "A Martyr to Bibliography."

Notice sur les Écrivains Érotiques du Quinzième Siècle et du commencement du Seizième. Extrait de l'ouvrage allemand du Docteur J.-G. GRAESSE &c. Bruxelles Mertens 1865

Nouveau Manuel de Bibliographie universelle par Messieurs FERDINAND DENIS, P. PINÇON, et DE MARTONNE. Paris 1857.

Large 8vo.; three columns. One of the vols. of the "Manuels-Roret," so remarkable for their cheapness, completeness, and utility,

Nouvelle Biographie Générale depuis les Temps les plus reculés jusqu'à nos Jours publiée par MM Firmin Didot Frères sous la direction de M. Le Dr HOFNER. Paris 1855—1866

Les Nuits de Paris, ou Le Spectateur-Nocturne. &c. Londres, &c. 1788.

12mo.; 16 vols. or parts; part 15 is entitled "La Semaine Nocturne: &c. 1790," the 16th part dates 1794. Consult "Bibliographie &c. de Restif de la Bretonne."

L'Observateur Anglois. See p. 322, ante.

Observations on the Plan and Progress of the Catalogue of the Library of the British Museum. By A BOOKSELLER. London: Printed by William Stevens, 37, Bell Yard, Temple Bar. 1855.

8vo.; These articles appeared originally in "Jerrold's Weekly News" in June and July, 1849, and contain some pertinent and useful remarks. They were written by Mr. JAMES BOHN.

Œuvres de NICHOLAS BOILEAU DESPRÉAUX. Avec des Eclaircissemens historiques donnés par lui-meme. Nouvelle Edition &c. Dresde MDCCXLVI.

An Olio of Bibliographical and Literary Anecdotes and Memoranda original and selected. By WILLIAM DAVIS. A New Edition, &c. London: W. Davis. 1817.

On Heroes, Hero-Worship, and The Heroic in History. By THOMAS CARLYLE.

The Original Rambler's Magazine.

The Pall Mall Gazette.

Petite Bibliographie biographico-romancière, ou Dictionnaire des Romanciers, tant anciens que modernes, &c. Paris FIGOREAU, 1821.

8vo. There are 22 supplements and several appendices to the work. See "La France Littéraire," vol. 7, p. 165.

Petits Mémoires de l'Opéra par CH. DE BOIGNE, Paris, 1857.

Petit Volume contenant quelques aperçus des Hommes et de la Société. Par JEAN-BAPTISTE SAY, De l'Académie Impériale de Saint-Petersbourg. A Paris, Deterville, 1817.

Philebælan A Treatise on the Love of Books: By RICHARD DE BURY, Bishop of Durham. Written in MCCCXLIV. and translated from the first edition, MCCCCLXXIII. with some collations. London: Printed for Thomas Rodd, 2 Great Newport Street, Leicester Square. MDCCCXXXII. 8vo. The translator is J. B. INGLIS. A most pleasant little volume.

Le Pien de Fanchète, ou Le Soulier couleur-de-rose. &c. Troisième Édition &c. A LA-HAIE. 1786.

Small 8vo. ; 2 parts; author RESTIF DE LA BRETONNE. Although the first edition of this work is dated 1786, it was not really printed till 1794. Vide "L'Intermédiaire," vii., no. 152, col. 547, and "Bibliographie &c. de Restif," p. 91. The third edition above mentioned is scarce, and should have a frontispiece to each part.

Pleasures, Objects, and Advantages, of Literature. A Discourse by The Rev. ROBERT ARIS WILLMOTT, &c. London: Thomas Bosworth, MDCCCLI.

Small 8vo. This is a charming little volume, which should be better known. In 1860 the author produced an improved and enlarged edition: "Fifth Edition, enlarged. London: Bell and Daldy 1860." The first edition is by far the prettier vol.

Un Point Curieux des Mœurs Privées de la Grèce Paris J. Gay. 1861.

"Pet. in-8." Reprinted by J. Blanche, "Bruxelles 1870." A clever and most interesting essay upon sodomy among the ancients, by M. OCTAVE DELEPIERRE.

Prédicatoriana ou Révélations Singulières et Amusantes sur les Prédicateurs; &c. Par G. P. PHILOMNESTE, &c. Dijon, V. Lagier, 1841.

8vo. One of the most curious and entertaining of GABRIEL PRIGNOT'S numerous works.

Les Priapeia Note de Lessing Traduite de l'allemand et augmentée de commentaires, etc. Par PHILOMNESTE JUNIOR Bruxelles Mertens 1866

12mo. (couts 6); published for J. Gay. The "Commentaires" and notes by M. GUSTAVE BRUNET are by far the most interesting part of this little volume.

Principes pour l'organisation et la conservation des Grandes Bibliothèques par
B. SOBOLSTCHIKOFF. Paris 1859

12mo. (counts 6) A little volume containing many judicious observations, applicable however, as the title indicates, rather to public than to private libraries.

Procès des Raretés Bibliographiques faits à Paris en 1863 et en 1865 publiés
par la Société des Bibliophiles Cosmopolites Bordighère Imprimerie
Henri Rancher et Cie 1875

12mo (counts 6). In this interesting volume M. JULES GAY narrates the two prosecutions which were instituted against him at Paris on account of some of his publications. To it should be added, "Liste des Publications." See that title.

The Pursuits of Literature A Satirical Poem in Four Dialogues with Notes. &c.
The Fourteenth edition with the citations translated and with a complete
index. London: T. Becket. 1808.

8vo. This remarkable, and at present almost forgotten production is by
THOMAS JAMES MATHIAS. It has been called a peg to hang notes upon;
certain it is that the notes, which are very bitter and sarcastic, are the most
valuable part of the volume. Refer to Allibone's "Crit. Dic.", vol. 2, p. 1245.

Quarrels of Authors. See "Miscellanies of Literature.

The Rambler's Magazine.

Recherches Médico-Légales sur l'Incertitude des Signes de la Mort, les
dangers des inhumations précipitées, les moyens de constater les décès et
de rappeler à la vie ceux qui sont en état de mort apparente. Par M. JULIA
DE FONTENELLE, &c. Paris. Librairie des Sciences Médicales &c. 1834.

Recueil dit de Maurepas pièces libres, chansons, épigrammes et autres vers
satiriques sur divers personnages des siècles de Louis XIV et Louis XV, &c
Leyd. 1865

12mo.; 6 vols.; published in Brussels by M. Gay, at 30 frcs. the vol.;
issue 106 copies.

A Register and Chronicle Ecclesiastical and Civil: containing Matters of Fact,
Delivered in the Words of the most Authentick Books, Papers, and
Records; Digested in Exact Order of Time. With Proper Notes and
References Towards discovering and connecting the True History of
England, from the Restoration of King Charles II. &c. London:
R. Williamson. &c. MDCCXXVIII.

PPP

4to.; the period embraced is from January, 1659-60, to December, 1662; author, WHITE KENNET, Bishop of Peterborough.

Reminiscences of the Courts of George I and II By HORACE WALPOLE.
Prefixed to "The Letters of Sir Horace Mann," edition of 1857.

Reports of the Trials at the Old Bailey. See note 46, p. xxxiv, ante.

Revue des Romans. Recueil d'Analyses raisonnées des productions remarquables des plus célèbres Romanciers Français et Étrangers. &c. Par EUSÈBE G * * * * *. Paris. Firmin Didot MDCCCXXXIX.
8vo.; 2 vols.; author, M. EUSÈBE GIRAULT, de Saint-Fargeau (Yonne).

Revue Encyclopédique, ou Analyse raisonnée des productions les plus remarquables dans la littérature, &c.
61 vols. Consult M. Hatin's "Bibliographie de la Presse," p. 569.

La Revue Parisienne, critique universelle, littérature, beaux-arts, &c.
Par HIPP. MAGNIEN.

The Saturday Review.

Scribbleomania; or, The Printer's Devil's Polichronicon. A Sublime Poem.
edited by ANSER PEN-DRAG-ON, Esq. London: Printed for Sherwood, Neely, and Jones, Paternoster-Row. 1815.

8vo. Of the poem itself it is needless to speak, but much interesting information can be gleaned from the notes.

The Stragernarian; or, the Recollections of a Literary Life. In Two Volumes. London: 1817.

Large 8vo. These two volumes by the Rev. WILLIAM BELOE, are, in spite of the slashing verdict of Lowndes, pleasant reading, and if the anecdotes concerning the persons noticed are not always reliable, they are at any rate entertaining. The second edition of 1818 should be avoided, as much is suppressed. See "Bibliographer's Manual," vol. I, p. 152.

A Short View of Legal Bibliography: containing some critical observations on the authority of the reporters and other law writers; collected from the best authorities, and intended as a companion to the author's reflections on the study of the law. To which is added a plan for classifying a public or private library. By RICHARD WHALLEY BRIDGMAN, Esq. London: printed for W. Reed, Bell Yard, Temple Bar. 1807.

Society for the Suppression of Vice. Established in the year 1802, &c.
Abstracts from the various reports.

Some Account of the English Stage from the Restoration in 1660 to 1830.
JOHN GENESTE. Bath, 1832.

La Sorcière Paris Collection Hetzel &c. 1862

Large 12mo. By J. MICHELET, whose name heads the title page. A most remarkable work. Consult (inter alia) a notice by M. P. Ristelhuber in "Le Bibliographe Alsacien," vol. 1, p. 141.

Specimens of the Table Talk of SAMUEL TAYLOR COLERIDGE. London: 1835.
8vo.; 2 vols. Said to be compiled by THOMAS ALLSOP. See "Bibliographer's Manual," vol. 1, p. 494.

Les Supercheries Littéraires Dévoilées Galerie des Écrivains Français de Toute L'Europe qui se sont déguisés &c. Par J. M. QUÉRARD &c. Deuxième Edition &c. Paris L'Auteur MDCCCLXV.

8vo. The "Avertissement" and "Coup d'œil," which occupy 96 pp., contains some very caustic yet valuable remarks. Quérard died before this edition was completed. See "A Martyr to Bibliography," p. 26.

Les Supercheries Littéraires Dévoilées &c. Par J.-M. QUÉRARD Seconde Edition, considérablement augmentée, publiée par MM. Gustave Brunet et Pierre Jannet &c. Paris Paul Daffis, &c. M.DCCC.LXIX.

Large 8vo.; 3 vols.; double columns. To this work the "Dic. des Anonymes" of Barbier, at present in the press, will eventually be added. See that title.

Supercheries Littéraires, Pastiches, Suppositions d'Auteur, dans les Lettres et dans les Arts. Par OCTAVE DELEPIERRE, &c. Londres: Trübner 1872.

8vo. A most interesting book, in no way connected with, or on the same principle as the work of Quérard.

Table Alphabétique des Auteurs et Personnages cités dans les Mémoires Secrets &c. Rédigés par Bachaumont, etc. Bruxelles A Mertens &c. 1866

Tableau Fidèle des Troubles et Révolutions arrivés en Flandre et dans ses Environs, depuis 1500 jusqu'à 1585, par BEAUCOURT DE NOORTVELDE; avec une Introduction et des Notes par OCTAVE DELEPIERRE, &c. Mons. Emm. Hoyois, imprimeur de la Société des Bibliophiles Belges. M.DCCC.XLV.

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The Chesian Dictionary; or, Dramatic Biography of the Eighteenth Century; &c. London: J. Cundel, &c. 1802.

The Times.

The Transmission of Life. Counsels on the nature and hygiene of the Masculine Function. By GEORGE H. NAPHEYS A.M., M.D. Philadelphia: 1871.

Trésor de Livres Rares et Précieux ou Nouveau Dictionnaire Bibliographique &c. Par JEAN GEORGE THÉODORE GRAESSE Dresde 1859

Die Tribune.

The Trial &c. of Merdin Lord Audley &c. See note to p. 330, ante.

Venus Schoolmistress. See pp. xlv (note), and 397.

Verzeichniß einer Sammlung gut gehaltener, größtentheils sehr seltener erotischer und satirischer Schriften, welche unter nachstehenden Bedingungen bis zum 1sten Juni d. J. verkauft werden sollen. Dresden, zu haben in der Waltherschen Hofbuchhandlung. 1834.

Small 8vo.; pp. 76. This little catalogue contains some very uncommon books, especially in the German language.

Les Vies des Dames Galantes. See "Memoires de BRANTOME."

Wilkes, Sheridan, Fox The Opposition under George the Third by W. F. RAE W. Isbister & Co. London 1874

Wonderful Characters: comprising Memoirs and Anecdotes of the most Remarkable Persons, of every age and nation; &c. By G. H. WILSON: &c. London: Walker and Co. 1842.

The Works of HENRY LORD BROUGHAM AND VAUX, &c. In Eleven Volumes. &c. Edinburgh: Black 1873.

The Works of SAMUEL JOHNSON, LL.D. A New Edition, in Twelve Volumes. With an Essay &c. by Arthur Murphy. London: Longman, &c. MDCCCXII.



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LORD BROUGHAM ON INDEX MAKING.

"A book and an index are to be made on opposite principles. A good book cannot be too concise—a good index can hardly be too prolix. Repetitions are to be avoided in the former—in the latter they should abound.

"For as one man's memory takes hold of one *tag* of a subject, and another man's of another, so you must have all the *tags* possible in your index, that all may lay hold of it. *Nay*, the same man will remember a thing differently [according] to the various views with which he consults the index at different times.

"Generally every proper name, and name of a place or a subject, should form a head in the index, and each page be noted where that name occurs, how numerous soever these may be.
H. B."

NOTE.

The plan and scope of this index are explained at p. lxxiii. ante. I would add that of the *Authorities Consulted* I do not index up, except in special instances, either publisher's names, spurious impresses, or places of publication, but only the names of the authors and titles of the works. These are, as a rule, well-known books. Such as are not, or such as come more particularly within the scope of the present compilation, will generally be found fully noticed in the body of the work. Further, the headings are printed in the following manner:

AUTHOR'S NAMES are printed in SMALL CAPITALS.

Book Titles	„	„	„	Old English.
Subjects	„	„	„	Antique.



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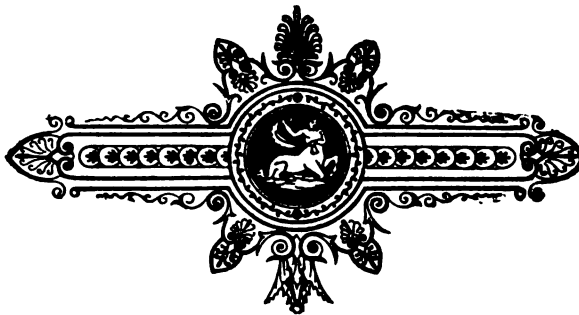
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CONCLUDING NOTE.

The present volume has been much longer in the press than was anticipated. The MS. was given to the printer on the 21st of June, 1875, and the book left his hands March 30, 1877.

During this time changes have naturally taken place; and none more complete than in the state of the book trade in Belgium, concerning which the following note appears to be necessary.

The observations upon the subject at p. xxxii. of my Introduction were substantially true when written, but since that date (1875) things have been altered. The Belgian authorities, at the instigation, I believe, of the English government, have taken energetic steps to suppress the traffic in erotic literature, and seizures have lately been made in the houses of the principal booksellers. Hartcupp (see note at p. 434 ante), Sacré-Duquesne, M.M. Gay, father and son, and others have got into trouble. The result of which is that at present it is as difficult for a stranger to procure an obscene book in Brussels as in London.

I take this opportunity of adding the correct title of the unpublished work of the Marquis DE SADE, the exact wording of which I did not know when I wrote the remarks at p. 422 (ante). It is "*Les 120 Journées de Sodome ou l'École du Libertinage, écrites en 20 soirées, de 7 à 10 heures, et finies le 12 Novembre 1785.*"

The list of EDWARD SELLON'S works, given at p. 396 (ante), will I believe be rendered quite complete by the addition of "*Herbert Breakspear: a Legend of the Mahratta War, London, 1847,*" 8vo., noted by Allibone at vol. 2, p. 1995, of his "Critical Dictionary."

Another edition of *The Voluptuarian Museum* may yet be noted. It is a reprint of the work noticed at p. 436 ante; small 8vo. (counts 4); pp. 97 in all; small print; 6 mediocre illustrations, generally coloured, inspired by, but not exactly copied from those of the original; the title heads each page, and is underlined. The wording of the title page is identical with that of the original, with the substitution of an "&" for "and"; like that it is without date, but was printed about 1810. A note at foot of the last page of the original is omitted in this reprint.



ERRATA.

Page xx, note 19, line 10.—For	pronouce	read	pronounce
„ xxii, „ 22, „ 2. „	getrueß	„	getreueß
„ xxiv, „ — „ 12. „	aquaintance	„	acquaintance
„ xxix, „ 35, „ 1. „	the last	„	a recent
„ xxix, „ 35, „ 2. „	F. H. Molini	„	F. F. Molini
„ xxxv, „ 47, „ 11. „	grandefeste	„	grande feste
„ lix, paging	lxix	„	lix
„ lxvii, note 107, line 8. „	littéraires	„	littérales
„ lxvii, „ 107, last line. „	tems,	„	tems.
„ lxix, „ 110, line 2. „	moité	„	moitié
„ lxx, „ 112, „ 2. „	etre	„	être
„ lxxi, „ 116, „ 3. „	prefered	„	preferred
„ 2, note, — . For	a	read	à
„ 4, — line 11. „	Biblon	„	Biblion
„ 6, — „ 3. „	Roxburg	„	Roxburghe
„ 6, — „ 7. „	typhography	„	typography
„ 7, note, „ 1. „	Bibliographie	„	Bibliographe
„ 7, „ „ 4. „	pélirinage	„	pèlerinage
„ 8, „ „ 1. „	hysterie	„	hystérie
„ 9, „ „ 2. „	136.	„	319.
„ 10, — „ 9. „	antiquaries	„	antiquaires
„ 10, — „ 11. „	Loundes's	„	Lowndes's
„ 10, — „ 11. „	Manuel	„	Manual
„ 18, — „ 24. „	Mackensie	„	Mackenzie
„ 21, — „ 3. „	attemtping	„	attempting
„ 22, — „ 12. „	twelve	„	sixteen
„ 22, — „ 13. „	6	„	8
„ 22, — „ 16. „	beginning of the present	„	during the last
„ 22, — „ 21. „	1830	„	1812
„ 26, note, — „	Biblon	„	Biblion
„ 27, — „ 19. „	Tardien	„	Tardieu
„ 27, — „ 24. „	quatre-vingt	„	quatre-vingt-dix

FFFF

Page		line	For	d'après des éléments	read	d'après les éléments
"	28,	—	line 14.			
"	28,	—	" 15.	"	le écrits	" les écrits
"	28,	—	" 17.	"	toute entière	" tout entière
"	28,	—	" 18.	"	presente	" présente
"	29,	—	" 1.	"	Athenès	" Athènes
"	29,	—	" 3.	"	Viellard	" Vieillard
"	29,	—	" 18.	"	Gustav	" Gustave
"	30,	—	" 2.	"	le	" la
"	31,	—	" 11.	"	royal	" royale
"	31,	—	" 16.	"	l'éclaireras	" t'éclaireras
"	35,	note,	" 2.	"	Prefet	" Préfet
"	35,	"	" 7.	"	en suite	" ensuite
"	36,	"	" 1.	"	Curiositiés	" Curiosités
"	36,	"	" 4.	"	veillissant	" vieillissant
"	36,	"	" 4.	"	la quelle	" laquelle
"	36,	"	" 9.	"	différents	" différents
"	36,	"	" 15.	"	par	" pas
"	36,	"	" 16.	"	l'écrivain	" l'écrivain
"	36,	"	" 18.	"	représailles	" représailles
"	36,	"	" 19.	"	le	" les
"	37,	—	" 18.	"	Gustav	" Gustave
"	37,	—	" 19.	"	Curiositiés	" Curiosités
"	37,	—	" 19.	"	Histoire	" Histoire
"	37,	—	" 24.	"	Sevigné	" Sévigné
"	39,	—	" 4.	"	Paris	" Paris "
"	39,	—	" 6.	"	le yeux	" les yeux
"	39,	—	" 7.	"	appele	" appelle
"	41,	—	" 21.	"	appeller	" appeler
"	42,	—	" 8.	Omit full stop at end of the line.		
"	42,	—	" 13.	For	seines	read seins
"	42,	—	" 20.	"	feminines	" féminines
"	42,	note †	"	"	Dévoilés	" Dévoilées
"	51,	—	" 8.	"	reverie	" rêverie
"	51,	—	" 10.	"	bergere	" bergère
"	51,	—	" 16.	"	jeux	" yeux
"	51,	—	" 18.	"	defi	" défi

Page	51,	—	line 20.	For	sonette	read	sonnette
"	51,	—	" 26.	"	enorme	"	énorme
"	52,	—	" 2.	"	Reimprimé	"	Réimprimé
"	53,	—	" 17.	A comma after the word chambellans,			
"	53,	—	" 17.	For	courtesanes	read	courtisanes
"	53,	—	" 24.	"	prémieres	"	premières
"	55,	—	" 9.	"	étiendre	"	éteindre
"	55,	—	" 10.	"	excercises	"	exercices
"	55,	—	" 14.	"	sou	"	son
"	55,	—	" 16.	"	rougées	"	rongées
"	55,	—	" 24.	"	être	"	être
"	55,	—	" 25.	"	gémissements	"	gémissements
"	57,	—	" 21.	"	eu	"	en'
"	58,	—	" 5.	Inverted commas before " C'était			
"	58,	—	" 16.	For	des	read	de
"	58,	—	" 22.	"	L'Impératrice	"	L'Impératrice
"	59,	—	" 10.	"	considerable	"	considérable
"	60,	—	" 13.	"	d'avantage	"	davantage
"	60,	—	" 16.	"	autricienne	"	autrichienne
"	60,	—	" 20.	"	trent	"	trente
"	60,	—	" 27.	"	plutot	"	plutôt
"	61,	—	" 8.	"	carresses	"	caresses
"	61,	—	" 15.	"	vol. iv	"	vol. iv,
"	61,	—	" 19.	"	VESIMIER	"	VÉSINIER
"	63,	—	" 16.	"	Eugenie	"	Eugénie
"	64,	—	" 1.	"	connection	"	connection with
"	66,	—	" 22.	"	verité	"	vérité
"	68,	—	" 7.	"	Convent	"	Couvent
"	73,	—	" 2.	"	it	"	ity
"	73,	—	" 9.	"	éminentes	"	éminentes
"	77,	—	" 19.	"	poèt	"	poète
"	77, note,	—	"	"	Devoilées	"	Dévoilées
"	78,	—	line 2.	"	ame	"	âme
"	78,	—	" 25.	"	s'enlacent	"	s'enlacent
"	78,	—	" 26.	"	leur	"	leurs
"	79,	—	" 3.	"	laisserent	"	laissèrent

Page	79, —	line 15.	For	baisés	read	baisers
"	79, —	" 21.	"	etouffée	"	étouffée
"	80, note,	" 1.	"	ravisante	"	ravissante
"	81, —	" 2.	"	mysterès	"	mystères
"	81, —	" 8.	"	oburgi	"	Coburgi
"	82, —	" 13.	"	PARNOMITA	"	PANORMITA
"	82, —	" 18.	"	ubi fluxus	"	ibi fluxus
"	83, —	" 2&3.	Omit from " , and although " to " death "			
"	84, —	" 11.	For	recherche	read	recherché
"	84, —	" 21.	"	resusciated	"	resuscitated
"	85, —	" 18.	"	Tripple	"	triple
"	86, —	" 21.	"	Machiavell's	"	Macchiavelli's
"	86, —	" 31.	"	Naivete	"	Naïveté
"	87, —	" 20.	"	58	"	58th
"	88, —	" 24.	"	as teacher	"	as a teacher
"	91, —	" 14.	"	de	"	des
"	91, —	" 15.	"	Que c'est catholique !	"	que c'est catholique ?
"	98, —	" 2.	"	Cocq	"	Coq
"	98, —	" 20.	"	succés	"	succès
"	100, —	" 19.	"	Assize	"	Assizes
"	103, note,	" 2.	"	Geschichte	"	Gefchichte
"	103, " "	" 2.	"	musikalischen	"	musikalischen
"	103, " "	" 2.	"	vo	"	von
"	132, " —	"	"	à	"	à
"	141, —	line 12.	"	Montagu's	"	Montague's
"	146, —	" 16.	"	Societé	"	Société
"	146, —	" 18.	"	Société	"	Société
"	146, —	" 21.	"	péchés	"	péchés
"	156, —	" 8.	"	possess	"	possesses
"	173, —	" 10.	"	which all	"	all which
"	189, —	" 19.	"	pæderastic	"	pederastic
"	195, —	" 4.	"	veiled	"	veiled.
"	210, note †,	" 1.	"	Hush's	"	Huish's
"	211, —	" 16.	"	deliniated	"	delineated
"	221, —	" 4.	"	naiveté	"	naïveté

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221,	—			une	„	un
„ 221,	—	19.	„	poëm	„	poëme
„ 222,	—	2.	„	lui même	„	lui-même
„ 222,	—	4.	„	debut	„	début
„ 222,	—	4.	„	designant	„	désignant
„ 224,	—	2.	„	J WILKES	„	J. WILKES
„ 224,	—	20.	„	is other	„	is an other
„ 233,	—	1.	„	Johnson	„	Johnston
„ 237,	—	2.	„	language	„	langage
„ 241,	—	15.	„	is the	„	is that the
„ 242,	—	20.	„	aukward	„	awkward
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„ 244,	—	12.	„	BERKELY	„	BERKLEY
„ 253,	—	9.	„	columns	„	columns
„ 277, note,	„	10.	„	corres	„	corres-
„ 324,	—	17.	„	two	„	three
„ 329,	—	23.	„	a titude	„	altitude
„ 329,	—	26.	„	consumated	„	consummated
„ 336,	—	5.	„	It	„	If
„ 350,	—	17.	„	pityless	„	pitiless
„ 355,	—	16.	„	Alquis	„	Aliquis
„ 370,	—	29.	Should be printed in red.			
„ 376,	—	10.	For	BARTOLLOZZI	„	BARTOLOZZI
„ 377,	—	3.	„	veri-	„	véri-
„ 378, note,	„	5.	„	Maroles	„	Marolles
„ 378,	„	11.	„	Distribuée	„	distribuée
„ 396,	—	11.	„	Ghita	„	Gita
„ 414,	—	30.	Omit (?) after Toulouse			
„ 423,	—	19.	For	1783	„	1785
„ 429,	—	8.	„	serie	„	série
„ 433,	—	3.	„	Deuxieme	„	Deuxième
„ 438,	—	16.	„	by, * * *	„	by * * *
„ 444,	—	30.	„	générale	„	général
„ 448,	—	2.	„	out	„	ont
„ 450,	—	31.	„	contraire	„	contraires

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Page	line	For	Deubième	read	Deubième
455, —	24.	For	QUÉRARD	„	QUÉRARD
„ 455, —	26.	„	Esq.	„	Esq.
„ 461, —	8.	„	Siecle	„	Siecle
„ 461, —	13.	„	Amateur	„	Amateur
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„ 465, —	23.	„	Maubais	„	Maubais
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„ 468, —	29.	„	littérature	„	littérature
„ 474, —	13.	„	Suppression	„	Suppression
„ 475, —	1.	„	considérablement	„	considérablement
„ 475, —	19.	„	Alli	„	Alli
„ 479, col. 2	16.	„	BEATICE	„	BEATRICE
„ 482, „ 1	21.	„	pages	„	pages
„ 487, „ 1	3.	„	Bibl ophile	„	Bibliophile
„ 487, „ 1	36.	„	Heros	„	Heros
„ 505, „ 1	9.	„	Mystères	„	Mystères
„ 508, „ 2	17.	„			





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This Facsimile Edition,
limited to 395 copies,
Printed in 1960 by
Charles Skilton Ltd.
London





Z 5865

A 83

1877a



